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Saturday Review

DECEMBER 5, 1953 / 20¢

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The Saturday Review

DECEMBER 5, 1953

Cover Drawing by Sam Norkin

SR/IDEAS

19 REHEARSAL FOR A MASTERPIECE, by Justin O'Brien
21 AUNT LIZZIE'S LEXICON, by Dale Warren
28 TEN POINTS FOR AMERICANS: An Editorial

SR/BOOKS

31 THE SECRET DIARY OF HAROLD ICKES
An Essay-Review by Allan Nevins
33 THURBER COUNTRY, by James Thurber
Reviewed by David McCord
34 THE BEST HUMOR FROM *Punch*, edited by William Cole
Reviewed by Morris Bishop
34 A PICTORIAL HISTORY OF THE AUTOMOBILE, by Philip Van Doren Stern
Reviewed by Al Hine
36 IN THE CASTLE OF MY SKIN, by George Lamming
Reviewed by Harvey Curtis Webster
37 OUR WILL ROGERS, by Homer Croy
Reviewed by John T. Winterich
37 VAGRANT VIKING, by Peter Freuchen
Reviewed by Hubert Wilkins
38 SPLENDID POSEUR, by M. M. Marberry
Reviewed by Oscar Lewis
42 CURTAIN TIME, by Lloyd Morris
Reviewed by Arthur Pollock
44 THE THEATRE IN THE FIFTIES, by George Jean Nathan
Reviewed by John Van Druten
44 BRING ON THE GIRLS, by P. G. Wodehouse and Guy Bolton
Reviewed by Lee Rogow
46 THE OLIVIERS, by Felix Barker
Reviewed by Maurice Dolbier
48 A PICTORIAL HISTORY OF THE SILENT SCREEN, by Daniel Blum
Reviewed by Arthur Knight
70 VAUDEVILLE, by Joe Laurie, Jr.
Reviewed by Bernard Sobel

SR/THE ARTS

50 BROADWAY POSTSCRIPT, by Henry Hewes
52 *SR* GOES TO THE MOVIES, by Arthur Knight
53 TV AND RADIO, by Gilbert Seldes
54 MUSIC TO MY EARS, by Irving Kolodin
57 THE FINE ARTS, by James Thrall Soby

SR/DEPARTMENTS

8 TRADE WINDS, by Bennett Cerf
12 LITERARY CRYPT
23 THE LITERARY SAMPLER
22 LITERARY I. Q.
26 *SR* SUGGESTIONS FOR SANTA
30 LETTERS TO THE EDITOR
64 *SR's* WORLD TRAVEL CALENDAR
65 BOOKED FOR TRAVEL, by Horace Sutton
71 NEW EDITIONS, by Ben Ray Redman
75 KINGSLEY DOUBLE-CROSTIC NO. 1028

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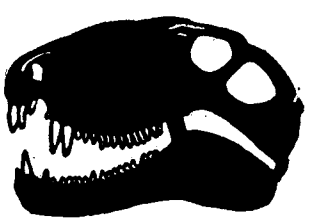

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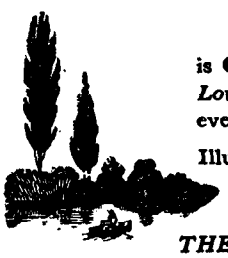

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WHILE the three leaders in *The Saturday Review*'s library poll remained unchanged this week, James Hilton's "Time and Time Again" managed to nudge "Too Late the Phalarope," by Alan Paton, out of fourth place.

Representative libraries across the country also reported an increase in reader demand for copies of the Kinsey study of "Sexual Behavior in the Human Female," although it rose only to seventh place in the list of the twenty leading titles.

TITLE AND AUTHOR

1. **Lélia**
   by André Maurois (G)*
2. **From Here to Eternity**
   by James Jones (F)**
3. **The Power of Positive Thinking**
   by Norman Vincent Peale (G)
4. **Time and Time Again**
   by James Hilton (F)
5. **Too Late the Phalarope**
   by Alan Paton (F)
6. **The Spirit of St. Louis**
   by Charles A. Lindbergh (G)
7. **Sexual Behaviour in the Human Female**
   by Alfred C. Kinsey (G)
8. **Beyond This Place**
   by A. J. Cronin (F)
9. **Désirée**
   by Annemarie Selinko (F)
10. **The Unconquered**
    by Ben Ames Williams (F)
11. **A Man Called Peter**
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12. **The Lady of Arlington**
    by Harnett T. Kane (F)
13. **The Robe**
    by Lloyd C. Douglas (F)
14. **Come, My Beloved**
    by Pearl Buck (F)
15. **A House Is Not a Home**
    by Polly Adler (G)
16. **Flying Saucers from Outer Space**
    by D. E. Keyhoe (G)
17. **Lord Vanity**
    by Samuel Shellabarger (F)
18. **Period Piece**
    by Gwen Raverat (G)
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    by Bing Crosby (G)
20. **Gone With the Windsors**
    by Iles Brody (G)

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* (G) — General
** (F) — Fiction

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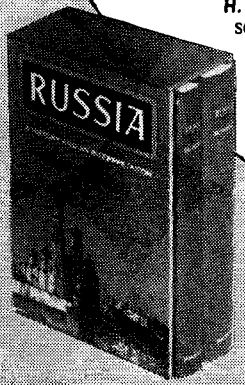

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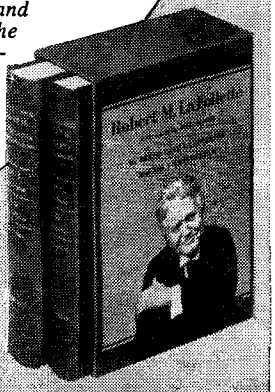

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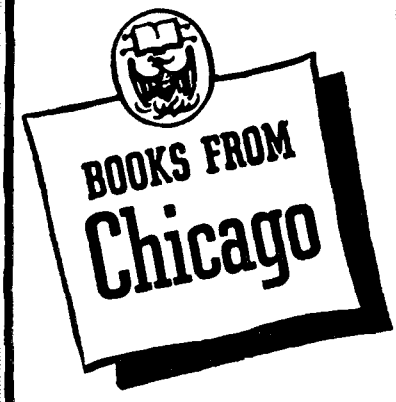

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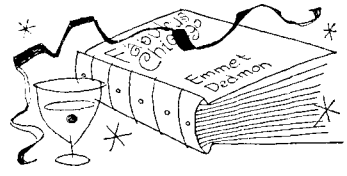

Dedmon. "Fabulous Chicago" is the title of Emmett's anecdote-packed saga, and the party in his honor at the Ambassador East's Sarah Siddons Walk brought out a dazzling array of socialites, literati, politicos, and *crême de la crême* of the book and theatrical worlds. McClurgs spoke not only to Butchers, and Bradleys not only to Krochs, but spotted in the crowd were Adlai Stevenson (surrounded by agog-heads), Senator Paul Douglas, Mayor Martin Kennelly, Clifton Utley, Mr. and Mrs. John Knight, Dr. Montenier, Fran Allison and Burr Tillstrom, various and sundry Blairs, Fields, Harveys, Mayers, McCormicks, and just about everybody in the Chicago literary world who happened to be in town . . . "Fabulous Chicago" isn't the only new entry that has Middle Western cash registers ringing a merry tune. Herman Kogan and Lloyd Wendt's biography of Big Bill Thompson, Arch Ward's collection of *Chicago Tribune* sports stories, Sydney Harris's "Strictly Personal," and A. J. Smith's "Chicago's Left Bank" are off to a rousing start, while Rand McNally's Ding Dong Schoolbooks (score an assist for TV) are selling faster than tickets to "Sabrina Fair."

FROM THE CHICAGO AIRPORT to Ottawa, Illinois, some seventy-five miles in all, I had occasion to ride with Francis Duffy, who writes a weekly column called "The Colonel's Corncrib" that is an increasingly popular newspaper feature. He is also a dedicated radio "ham." His automobile is equipped with more gadgets than William Beebe's diving bell, and his home looks like an annex of General Electric.

No sooner had we hit the open highway, proceeding at a modest clip of about eighty miles an hour, when Francis suddenly snatched a mouthpiece from the running board and said, "I'll show you how easy it is to pick up my friend Alex Scherer, who's also a 'ham' and is waiting for my call in Ottawa."

Well, it wasn't quite as easy as Duffy had figured. Not that he ever quit trying. With one hand he steered us past several tremendous trucks, flocks of sheep, schoolchildren on bicycles, and panic-stricken old ladies. With the other he kept tinkering with various switches and buttons, beseeching Mr. Scherer to answer his call. We soon began hearing angry accusations that we were disrupting the entire radio network of Michigan, Indiana, and Iowa—and finally we heard the rich, mellow voice of Scherer himself. True, we were on the main street of Ottawa by that time, and I could see Mr. Scherer in person talking into his instrument on the second floor of his house, but Duffy regarded the contact as a victory, nevertheless.

Later I asked Francis's lovely bride how it felt to be married to a relentless radio "ham." Goodness, I never knew Illinois girls had such a picturesque vocabulary! At the height of her peroration Francis burst into the room, bug-eyed with excitement. "Come quick," he commanded. "I've made contact with a sailor on a tanker fifty miles south of Trinidad." "What's he got to say?" asked Mrs. Duffy. "He says," reported Mr. Duffy, "that it's hot."

JOHN CUNNINGHAM, chairman of the board of the Associated Advertising Agencies of America, has dug up some examples of "huckstering" as practised in the 1880's that make even the worst commercial jingles you hear on television today palatable by comparison. One patent medicine called Lu-

cinda Cordial got away with this in the best Chicago papers:

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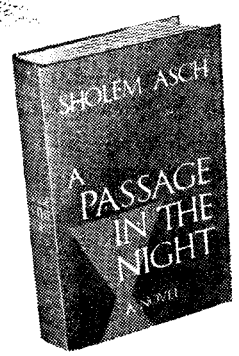

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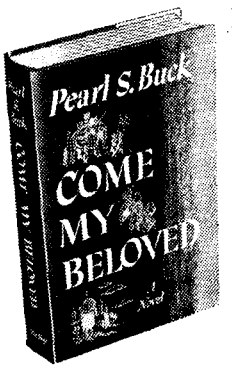

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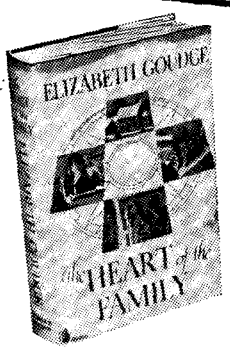

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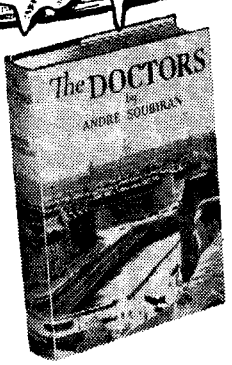

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for its recovery he still had not gotten it back. His ads were worded:

> Lost from Trinity Church last Sunday: a black silk umbrella. The gentleman who took it will be handsomely rewarded by leaving it at Number 12 La Salle Street.

A high-powered copywriter sniffed, "No wonder your copy produced no results," and edited it as follows:

> If the man who *was seen* taking an umbrella from the vestibule of Trinity Church does not wish to get into trouble and have an indelible stain cast upon his Christian character, which he values so highly, he will return it *at once* to Number 12 La Salle Street. *He is well known.*

Next day the man who had lost the umbrella found twelve of them propped up in his portico.

WHAT ONE AVERAGE AMERICAN town can accomplish in the way of a book fair when a few dedicated souls take charge of proceedings was demonstrated by the good citizens of Geneva, Illinois, a few weeks back. The kids loved the exhibits, their parents bought books, and everybody was happy—particularly Miss Robin Dienst, who supplied a major part of the stock. Robin's Bookshop is a honey: it looks just the way a country book depot should. Its location, incidentally, is the very spot where Bob Bangs, now of Marshall Field's, first saw the light of day, directly between a Modern Library rack and a pile of copies of "What Every Young Girl Should Know." . . . If you'd like to plan a book fair in your community I suggest that you learn from Jane Gordon, at 702 Forest Avenue, Geneva, how she went about it. She got her

early training in Baltimore's model public library, and she's a whiz in every respect.

IT WAS ON THE WAY BACK from Geneva that I heard about the one conventional miss in an Illinois nudist camp. From the day in April that her engagement was announced until her bridal party in September she refused to step out into the sunshine. It seems she insisted upon being married in white. . . . And Salvador Dali was discovered hovering around a pickle barrel in a Wabash Avenue delicatessen shop. "Come, come, Salvador," reproved Frederico Babcock, "no more of this dilly-dallying." . . . And, finally, there was a Chicago journalist who

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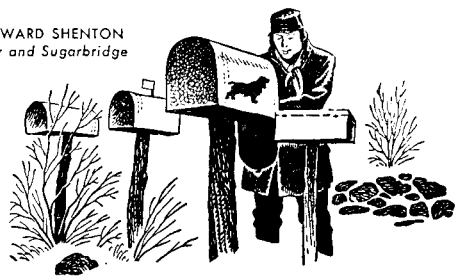

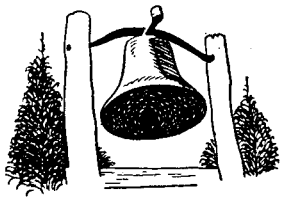

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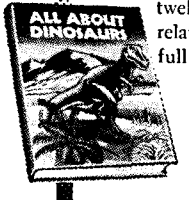

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changed his name from Perlstein to Paris, explaining that the latter, he just had learned, had been the real family name all the time. This gave Emmett Dedmon the opportunity to

tell the boys in the city room, "The last time I saw Paris—he was Perlstein!"

I VISITED ERIE, CINCINNATI, Anderson, Indianapolis, and Terre Haute just long enough on this swing to speak my say and decamp, but at each stop discovered anew how many wonderful people there are scattered through our land, and what fools are those who don't tour through it occasionally instead of running off for Europe whenever they have the time.

In Indianapolis I heard of the interesting dilemma of a senior editor who learned that the doctor who had been analyzing him for three years was about to write an important book on psychiatry. "For hours," admitted the editor, "I thought of subtle maneuvers whereby I could steer the good man to my own publishing house, without letting him know what I was up to. Then I realized how hopeless all the planned strategy would be: on the couch the next day I'd have to confess every last detail to him anyhow!"

—BENNETT CERF.

FRASER YOUNG'S LITERARY CRYPT NO. 546

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 546 will be found in the next issue.

NH LHHN YH YKC

RVJSTN YH QSSA KJI,

YH YKC STSIC YH

LOJT KJI.—RVOTQEJT.

Answer to Literary Crypt No. 545

God himself dare not appear to a hungry man except in the form of bread. MAHATMA GANDHI.

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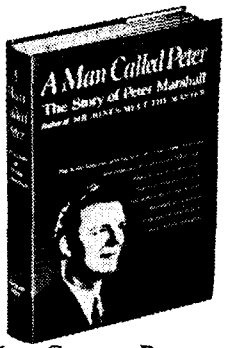

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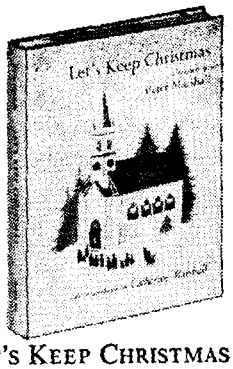

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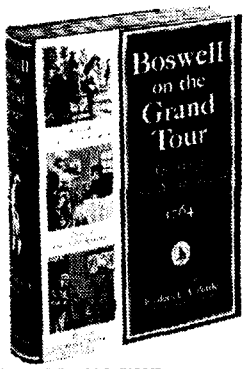

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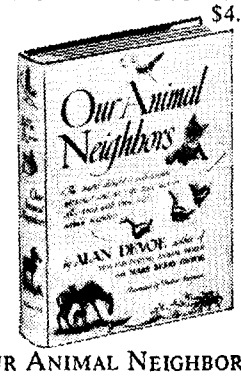

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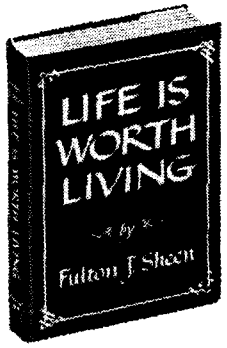

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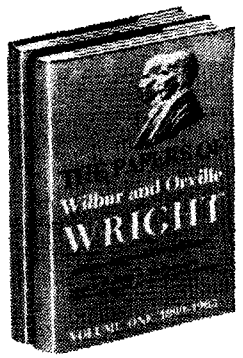

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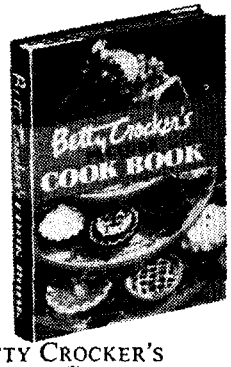

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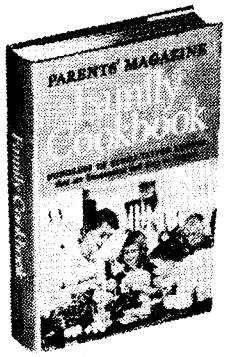

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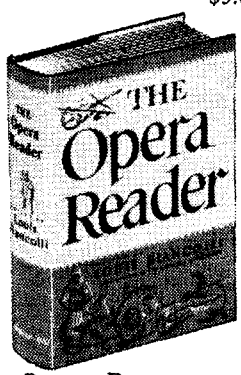

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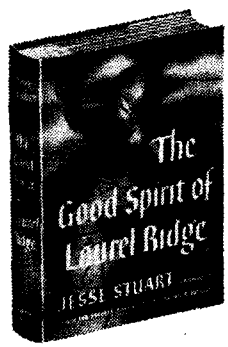

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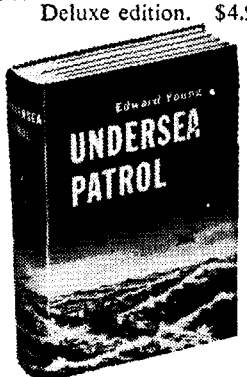

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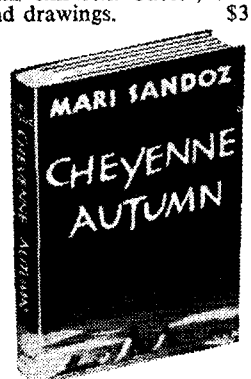

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Good News

▶ At Tuskegee Institute, in Alabama, techniques are being developed for low-cost home construction in which the owner, his neighbors, and friends provide the greater part of the labor. Because varying skills are needed and a considerable initial capital outlay required for home building, it is thought that groups of families with varying skills may pool their resources and proceed cooperatively. A man gains great satisfaction when he has helped set his own roof-tree in its place, and is likely to know, love, and respect his neighbor when he has shared with him the joys and the toil of building something precious to both. Sweden has long since discovered the practicality of low-cost, cooperative homebuilding in which low income groups contribute their own labor to the enterprise of home construction. They call this type of house "The Magic House."

▶ The Shah of Iran has set a noble example to all of the rich landowners of his class, country, and region. Iran is in the Near East, where a very few landholders own most of the land, and the vast majority of the people have none. Three hundred families are reputed to own or control virtually all of the land in Iran. In 1951 the Shah gave to landless Iranian peasants 21,000 acres of good crown lands—until Mossadegh stopped him. Last week he gave away 32,000 additional acres to 1,600 peasants. America has gotten in on this good deed to the extent of contributing $500,000 dollars of Point IV funds for drilling wells, and building homes, barns, and schools.

▶ Next year may see the victory of science over a killer which claims the lives of half a million cattle yearly in Southern Asia. With the monsoon the dread disease, hemorrhagic septicemia, has always come, but by next year the first 70,000 cattle will have been immunized against it. For fifty years scientists have hunted for an immunizing vaccine, and it was discovered this year by Dr. R. V. S. Bain of Australia, working under the United Nations Technical Assistance program in Burma and Thailand. David Owen, ex-chairman of the Technical Assistance Board, told the General Assembly last month that out of this work "might come a revolutionary alleviation of a devastating cattle disease afflicting wide areas of the world's surface." If a success it will "pay for the whole Expanded Technical Assistance Program many times over, including a handsome direct return for even the major contributing countries." —DONALD HARRINGTON.

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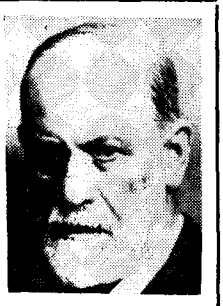

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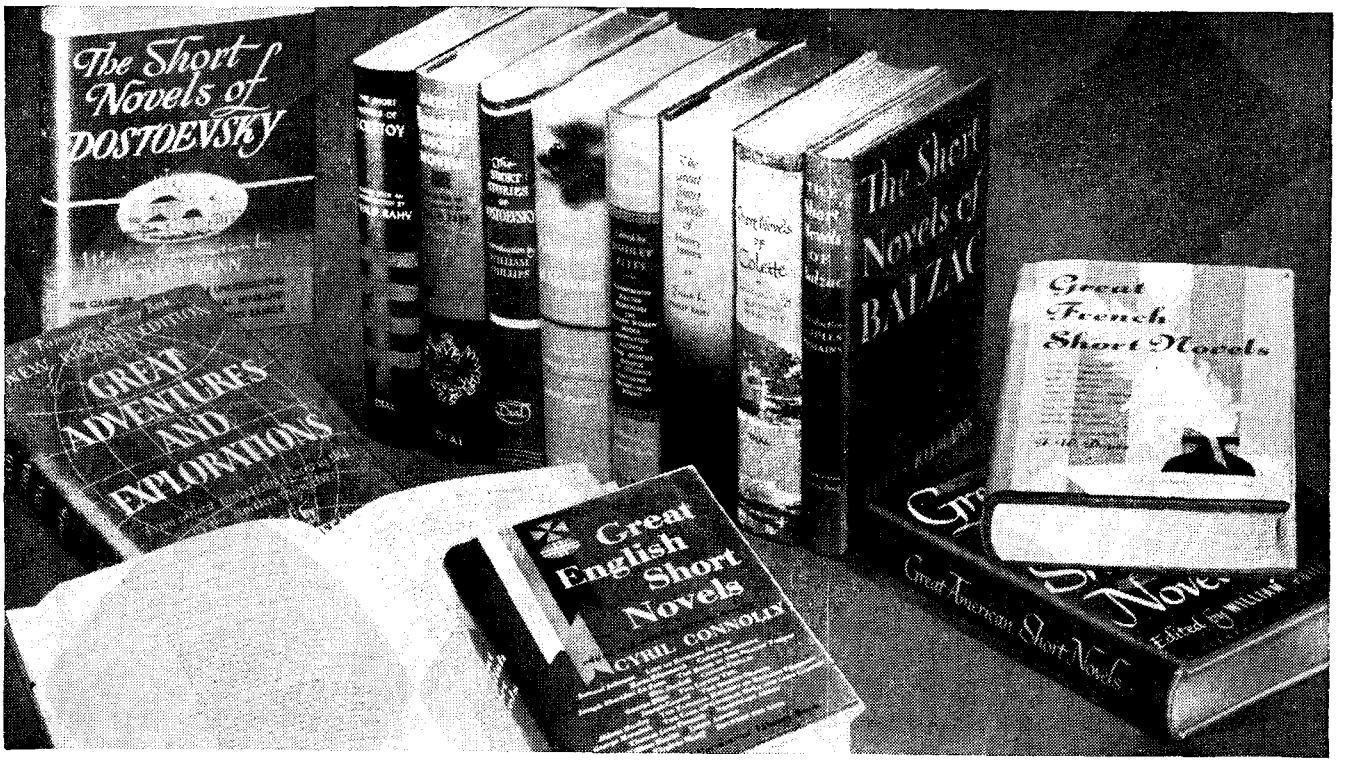

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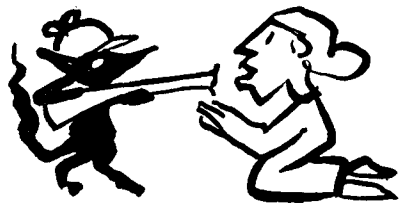

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Bookmarks

ROBERT LOUIS STEVENSON'S first professional writing (to the extent that he was paid for doing it, and you can't get any more professional than that) was a paper on Pierre Jean de Béranger which RLS contributed to the ninth (1875) edition of the Encyclopaedia Britannica. We glean this information from the copiously detailed and thorough bibliocatalogue "A Stevenson Library," compiled by George L. McKay from the collection of Edwin J. Beinecke which has been presented to the Yale University Library. Stevenson's Britannica entry had been preceded by a handful of pamphlets none of which carried with it anything remotely resembling an honorarium, and at least one of which cost his father the printer's bill. The Béranger notice enjoys another claim to distinction: it is Stevenson's longest-in-print composition. It is still in the Britannica.

* * *

What is the longest word made up of two letters? There are numerous four-letter doubletons: *lull deed, haha* (the noun), *poop, noon.* Are there any of five or six? Must be —English has everything. No foreign words, if you please (*elle*), no onomatopoeia (*toot, peep*), no proper names (*Anna, Otto*), no slang (*boob*), no plurals (*sees*), no contractions (*ma'am*).

* * *

The test of reading a funny book aloud is if you can do it. Take, as immediate example, "The Best Humor from Punch," edited by William Cole, illustrated by Sprod, and published by World. Two of the pieces had us laughing so hard that our one-woman audience had to command us, with some asperity, to get on with it. The two pieces were C. R. W. Falwasser's "Wein Fest" and H. F. Ellis's "Letter to a Man Called Hobling," either or both of which might bore some other reader to tears. Our education, always on the march when it doesn't trip, advanced a solid step in the process of absorbing Mr. Cole's noble anthology: an Englishman calls trouser-cuffs turn-ups.

* * *

Desperate as the world situation is, there are occasional oases of melioration. It must be all of three years since we have heard "That's the fondest thing I'm of."

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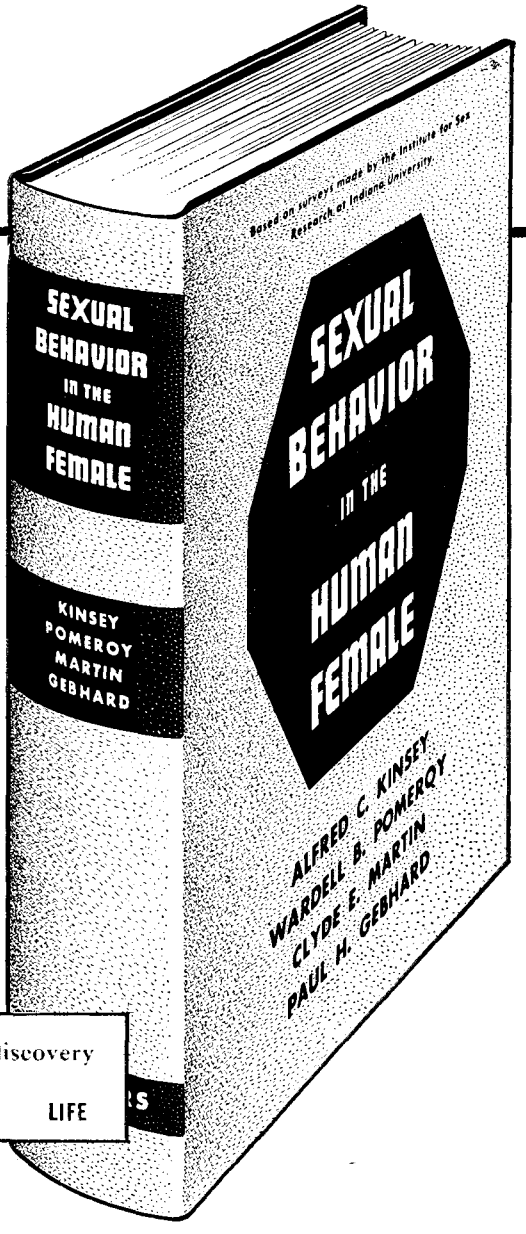

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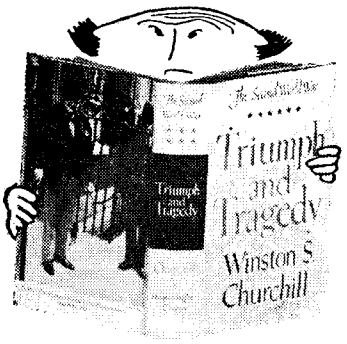

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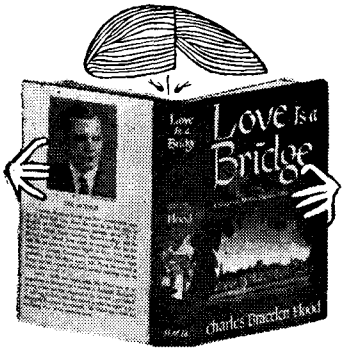

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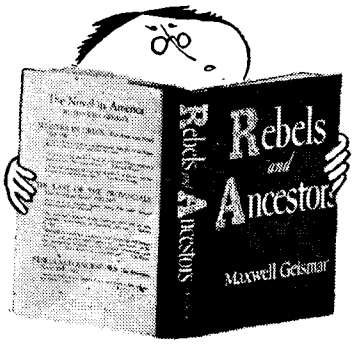

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The Saturday Review
DECEMBER 5, 1953

REHEARSAL FOR A MASTERPIECE

Proustian Notes Without Orchestration

By JUSTIN O'BRIEN

Recently a long, unknown manuscript by Marcel Proust was exhumed from a French warehouse where it had been kept since his death in 1922. This early novel and its relation to Proust's later masterpiece is discussed by Justin O'Brien, professor of French at Columbia University and author of the recent "Portrait of André Gide." All translations are by Mr. O'Brien.

SOMEWHERE in his vast "Remembrance of Things Past" Proust speaks of the pleasure we take in comparing the piano score of a musical composition with its full orchestration or in comparing a painter's pen-and-ink study with his finished painting that we already know and love. This is precisely the pleasure afforded us by the publication, thirty years after his death, of his own unfinished novel, "Jean Santeuil."

Written presumably between 1896 and 1900, that is, before Proust's thirtieth year, these thousand pages form a first draft—hasty, unsophisticated, and very revelatory—of what was to become after 1913 his masterpiece. They have been assembled by a French scholar named Bernard de Fallois from disordered manuscript folios found in a warehouse after the writer's death and carefully preserved by his brother and niece. Doubtless other scholars will dispute the order and occasionally the reading of these notes that the mature Proust did not intend for the public eye; but there can be no question as to their general authenticity. The mark of the master's hand is stamped upon them.

At first one is delighted to find here early and often crude versions of what were to become capital incidents in "La Recherche": the mother's good-night kiss; the childhood love for a playmate in the Champs-Elysées; the rapture caused by a pink hawthorn; the joy and anguish of hearing the mother's voice over a long-distance telephone; the jealous peeking through the shutters of the mistress's room and reading through its envelope her letter to another; the little musical motif; the agate marble received from the beloved as a child and then discovered in a drawer years later; the mistress's confession of Lesbianism; the thwarted kiss, etc. As one reads on one feels enveloped in the same familiar atmospheres of Proust's world—the little provincial town with its beautiful walks, its peopled church and active kitchen, and the great-aunt reading the local news in the comings and goings in the street beneath her window; the huge trees and lawns and gravel paths of the Champs-Elysées; the brilliant and haughty Faubourg St.-Germain; and even the barracks town in which the

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elegant young officers are stationed for the winter.

Certainly no one ever missed in his great work such chapters as those the young man wrote about the Dreyfus Affair and the political scandal centering around Charles Marie. For he has approached such events from the outside in repertorial fashion and failed to integrate them into his hero's life. When he later approached the crucial Dreyfus Affair, in which he himself had played a rôle, he did so on the bias, giving only its repercussions on the Faubourg St.-Germain and assuming that the events themselves were known to his readers. Thus the years brought perspective, a sense of focus, and, at the same time, literary skill.

BUT the inclusion of these doubtful elements, which the mature writer had the good sense to eliminate, reveals the author's youth and uncertainty. So do his frequent apostrophes to the reader, usually embodying an apology, as when he says:

> The chapter we are going to write would be just as suitable in a psychological study of the various types of ambitious people, in a historical study of society at the end of the nineteenth century, as in the more modest story of Jean Santeuil.

Still seeking his ideal form and striving to cling to his resolve to tell a coherent story, Proust constantly is attracted, nevertheless, to the general reflection, the philosophical statement, the lesson to be drawn from the particular incident. Unsure of himself, the youth for the most part merely indicates such overtones and implications that he will later learn to incorporate into his long novel without fear of doing violence to his chosen genre which is so remote from a mere story or narrative. To be sure, at the head of this early manuscript he has written with a touching combination of prescience and self-consciousness:

> Can I call this book a novel? It is less perhaps and much more, the very essence of my life gathered up without any admixture, in those moments of laceration when it trickles away. This book has never been written; it has been harvested.

The truth of the last statement is only too clear to the reader.

And yet this novice who so charmingly and exasperatingly mingles sophistication with naiveté knew all along that he was able to recount more than *his* story and *his* life. We must not take seriously the wholly inappropriate title, "Histoire d'une génération," which his exuberant editor has applied to the last pages; but we cannot ignore such a statement as this:

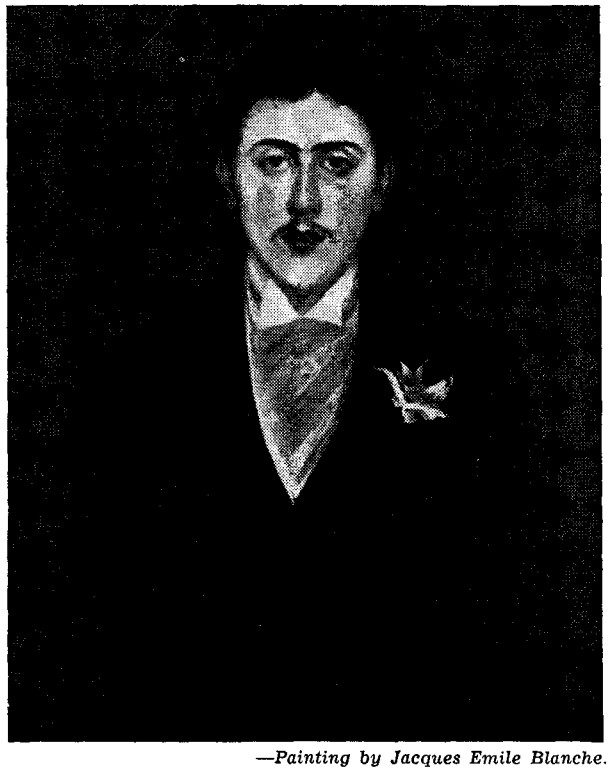
> . . . fortunately for the novelist there are fewer tastes and characters than there are men, or rather the oddest man shares sufficiently in the tastes and characters of a great number of men so that by telling you of my friends there is some chance that I may amaze you with my profound knowledge of yours, whom I have never seen—if, like the naive member of the audience you do not see that the conjuror has no need to have seen your card as by a miracle to tell you what it is, for in the deck in which you thought you were choosing all the cards were the same . . .

Of course it is confusing and even somewhat infuriating to find the devoted old servant Françoise called "Ernestine," while the name "Françoise" is applied to the mistress who parallels Albertine, and to recognize features of the Norman Balbec in the Breton village of Begmeil. Beloved, quaint Combray, which today lives a more vivid life than ever did its real model, Illiers, is here named "Etreuilles"—though the author in his haste frequently forgets and refers to the town by its real name of Illiers. Occasionally in his groping for appropriate names the young Proust invented one that he was to use most effectively in his later work but applied it to the wrong person: for instance, he here baptizes as "Bergotte" a painter who resembles our friend Elstir, whereas the novelist who *should* be named Bergotte is sometimes called "M. de Traves" and sometimes "Sylvain Bastelle."

These, however, are simply details. More important is the absence not only of the most familiar names of "La Recherche," but even of any characters resembling those who bear those names. Despite a brief reference to M. de Lomperolle's love of young men, we miss the somber Baron de Charlus and hence the whole major theme of Sodom. The lack of a Charles Swann is equally serious, for through him, as through Charlus, the mature Proust skilfully distributed his personality among several characters. Indeed, we can now see clearly what we had always suspected: that Swann's love for Odette, which is so faithfully echoed by Marcel's for Albertine, derived from the author's own experience, since Jean Santeuil's relationship with his Françoise goes through the same cycle.

Yet we miss Swann here quite as much in another sense. Obviously, it was not until Proust thought of creating such a character to "double" himself and undergo some of his experiences before he himself had been born that he was able to link indissolubly the two worlds of Combray and Paris. It was a stroke of genius to make of Swann a country neighbor, a contemporary of the narrator's parents who, like him but before him in time, had, though of the middle class, penetrated the charmed circle of the Guermantes. In "Jean Santeuil" the Guermantes are named Duke and Duchess de Réveillon, and the hero, introduced to them by their son Henry, his classmate in school, frequents their dinners and sojourns for long periods at their estate in Champagne. But they have no connections with Etreuilles, the scene of his

(*Continued on page 72*)



—Painting by Jacques Emile Blanche.

Marcel Proust—"mingles sophistication with naivete."

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Aunt Lizzie's Lexicon

VARIATIONS ON THE THEME OF THE COMMON MAN

By DALE WARREN

IT was from the compressed lips of my Great Aunt Lizzie that I first heard the expression "little pitchers have big ears." I was at one or the other of my two favorite listening posts, at the top of the stairs or behind the plush portières, and Great Aunt Lizzie was talking to Cousin Hattie, who had come to call. I can see her now, in her habitual black, sitting in the old rocker before the tall French windows which gave onto a clump of lilac and syringa, and beyond which rose the graceful white spire of the Unitarian Church.

I think it was the tone of voice, accompanied by the knowing look, rather than the words themselves, that conveyed their meaning to me. Yet the rebuff itself merely whetted my curiosity and sharpened my aptitude for eavesdropping. Unwittingly Great Aunt Lizzie gave me my first lessons in etymology and etiquette. Her phraseology was as picturesque as her convictions were positive.

Where have they gone, these old familiar phrases? The rocker has become a curio, a period piece, and is probably relegated to somebody's attic if it hasn't been split up for kindling wood. And the same holds for Great Aunt Lizzie's choice collection of aphorisms. Hers was a high standard of conduct up to which few of her friends, even relations, were able to measure. I can hear her saying: "The trouble with your uncle is that he simply has no git up and git," or "If you ask me Cousin Hattie is turning into a crashing bore" (obviously the result of her recent trip to England), or "What would you expect of old Farmer Brown? He's just plain ornery," or "I wouldn't trust him for a minute; he's only a fair-weather friend, a Good Time Charlie," or with sly innuendo, "Well, if you believe all you hear she's really no better than she should be."

Not all of her remarks were derogatory, as she was as quick to cast praise as blame. Whenever she spotted a good deed in a naughty world "Blood will tell" was her ready comment: Occasionally this might be varied by "It's easy to see that he is to the manner born" or "born to the purple."

She was also fond of saying that people were "out of the top drawer" or that they were "all wool and a yard wide." Intriguing catch-phrases and equally intriguing concepts all of them to a pair of ten-year-old ears, big or otherwise. Over the word "patrician" she rolled her tongue with obvious relish, and she gave to "plebeian" an altogether different accent, for Great Aunt Lizzie, secure in her black-and-white world, was definitely on the side of of the Uncommon Man.

When she said that Mr. Smith was all things to all people it was not as complimentary as it sounded. What she really implied was that he was nothing to anybody. But when she declared that Mr. Hatch's word was every bit as good as his bond you had a feeling you could always rely on Mr. Hatch even if you didn't quite know what a bond actually was. She used to say of her brother-in-law that he was content to be a big frog in a little pond, but you couldn't quite picture Great Uncle Erastus splashing around the pond where you went swimming, however much his jowls did make him look something like a frog.

And it was always amusing to try to visualize one of the big mill owners as having been "born with a silver spoon in his mouth" and to picture the lesser fry "kowtowing" to his uppity wife or set on "keeping up with the Joneses." "Small potatoes" was a term she readily attached to those who appeared to her as lacking in ambition. Why potatoes? you wondered. Again it might be "warm beer" or "just tepid brew." Young people she expected to "toe the line." A person without any roots she designated as a "fly-by-night."

The language of the day included a whole galaxy of words which have since fallen into disuse or disrepute, and many of them referred to a standard of excellence toward which it was considered well for the human race to aspire. In Great Aunt Lizzie's lexicon, the Fifth Freedom was obviously the freedom to choose.

Value connoted intrinsic worth, not merely your money's worth as in the present pecuniary vogue. Quality, in the abstract sense, had a similar connotation and was used broadly enough to have spiritual, intellectual, or social implications. It has now been largely appropriated by the manufacturers and merchandisers, having reference merely to goods and commodities, a fiction supported all the way down the line from copywriter to sales lady.

"He was a man of prodigious capacity" used to mean a capacity for hard work, rewarding play, or all-round achievement. It was seldom used in the present "bibulous" connection, any more than a Man of Distinction meant a man who was merely particular about what he poured into his highball glass. "Distinguished" can still occasionally be used in polite company without attracting a raised eyebrow, but the much maligned M. of D. has gone over lock, stock, and brimming barrel to the distilling interests.

ONCE on a time "culture" was used in a complimentary sense, and so was "poise," as "he was a man of culture" or "she was a woman of poise." Nowadays, in our climate of "Anything Goes," "culture," if not strictly medical or scientific, is mostly to be found in the researches of the historians and anthropologists or in the conversation of the intellectuals. To say that a man is cultured is almost the same as saying that he wears purple socks and tie and handkerchief to match. "Poised for flight" has become one of our most overworked clichés, but you seldom come across the word "poise" anymore unless you read the Arthur Murray advertisements.

"We think it is a lot of fun but we don't think it is everything," quipped the Midwesterner to the inbred Bostonian when the subject of "breeding" was introduced. "Breeding," which once was used as a yardstick, accurate or not, for taking human measurements has generally

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been relegated to the animal kingdom. Otherwise the ready smirk or wisecrack. And everybody knows the metamorphosis of "discriminate," "discriminating," and "discrimination," although no one can quite tell you how they have come to lose face or why they have teamed up with the word "against." To discriminate, if you consult a dictionary, still means "to distinguish accurately." The ability to do so, in the eclectic sense, was once considered a virtue. To "murder the King's English" used to be regarded as little short of a crime, but if today there are fewer indictments on this charge it may be because it is so much easier simply to change the meaning.

"Genteel" has become outmoded as the gentility of *Godey's Lady's Book*. "Elite" has gone as well, except when applied to the latest line of hosiery or footwear. The adjective "exclusive," formerly restricted to clubs, resorts, and finishing schools, is now practically the exclusive property of restaurants, hotels, haberdashery stores, dress shops, imported goods, and suburban real-estate developments. "Selective" has been taken over by the military, as in Selective Service Act, while Select, as well as Genuine, is now coupled with Brand. "Refined," having become confused in the popular mind with effete, has dropped from most vocabularies. Sugar and wheat may still be refined, but you would think twice before using it to characterize your best friend. No more would you think of calling him "cultivated." Gardens may still be cultivated (does anybody still read "Candide"?) but not people. "Aristocratic" carries a full load of reproach; yet the seed catalogues boldly proclaim their delphiniums to be the true aristocrats of the perennial kingdom.

"Sophisticated," in modern American usage, has come to mean affected, and "cosmopolitan," even if considered proper for a club or a magazine, is seldom used to describe one who has got the straw out of his hair. "Stylish" has gone over to the advertising fraternity, and the society editor has taken a strangle hold on "fashionable," which she prefixes to any and all references to weddings. "Subtle" has subtly come to take on the meaning of devious, and if you say of someone that he is "astute" you must have a ready answer to "What's his angle?" "Temperament" used to be considered an asset, as it was analogous to spirit, whether applied to man or horse, but if you happen to say that someone is temperamental it is immediately assumed that he is unstable or unreliable. "Imaginative" is only rarely interpreted in the creative sense; in contemporary terminology it has come to mean that you are beginning to imagine things and are probably headed for a psychiatrist.

"Boy, she's got class!" was considered a fit epithet for the flapper of the Scott Fitzgerald decade, whereas the whistling wolf of today is content with such bebop understatement as "she sends me." The flapper returned the compliment by proclaiming: "He's a prince." Bobby-soxer, or older, now settles for "a good Joe," and "date" does double duty as both personalized noun and verb. "Classy" was a distinction applied with equal enthusiasm to a girl, a night club, an automobile, or a job, and "Ritzy" was then spelled with a capital "R." The days of the swell and the dandy are gone beyond recall, but the adjectives are apparently here to stay.

"High hat" was a term guaranteed to put the snob in his place, but high hats, even if not stocked with white rabbits, are now as hard to visualize as to procure, if only for the still lingering, if only occasional, Fancy Dress. "White collar," and "stiff-necked" along with it, has also lost ground in competition with the ubiquitous open-neck, tail-free sport shirt—which is really nothing more than a glorified pyjama top. "Stuck up" has also become obsolete, and "ostentatious" has turned into "putting on the dog."

"Snob appeal," and whatever it may connote, has a heady attraction for the advertiser and copywriter. Otherwise how account for converting the lowly mothball into Para-Dichloro Benzene? It's smart to be in the know, so wrap everything up in fancified language and the consumer will beat a path to your door. The morning newspaper urges one in need of a fresh tube of tooth paste to ask for "Pepsodent's exclusive oral detergent." How fancy can you get?

"High brow," as the language becomes purged, is fast giving away to "egghead," and in certain circles liberal has come to mean pink if not downright red. Tradition has become synonymous with reaction. Classical music is now denoted as long-hair, and the drama comes under the heading of Show Biz. Boob, distinct from boor, had a meaning of its own back in the Twenties when Mencken went a step further and coined his much-quoted "booboisie." "Jerk" is the word in today's ver-

(*Continued on page* 56)

Your Literary I. Q.

Conducted by John T. Winterich

ALL KINDS OF ROOM

There is no housing shortage in literature, in the opinion of Christine B. Katz, of Ann Arbor, Michigan, who appends twenty book-titles in proof thereof. You are besought to assign the proper authors to these living quarters. Fourteen correct assignments will get you out of the sub-standard area, fifteen will take you into an AA zone, and sixteen or better will make you a landlord. first class. Answers on page 61.

1. A Room of One's Own	( ) John Kendrick Bangs
2. To Let	( ) Robert M. Coates
3. Two on a Tower	( ) Charles Dickens
4. Love Nest	( ) E. M. Forster
5. Green Mansions	( ) John Galsworthy
6. A Houseboat on the Styx	( ) Thomas Hardy
7. Apartment in Athens	( ) O. Henry
8. Bleak House	( ) Nathaniel Hawthorne
9. The House of the Seven Gables	( ) W. H. Hudson
10. A Room with a View	( ) R. C. Hutchinson
11. Wisteria Cottage	( ) Henrik Ibsen
12. Uncle Tom's Cabin	( ) Ring Lardner
13. Barchester Towers	( ) A. E. W. Mason
14. A Lodging for the Night	( ) Olive Schreiner
15. The Skylight Room	( ) R. L. Stevenson
16. A Doll's House	( ) Harriet Beecher Stowe
17. The Story of an African Farm	( ) Angela Thirkell
18. Elephant and Castle	( ) Anthony Trollope
19. At the Villa Rose	( ) Glenway Wescott
20. Pomfret Towers	( ) Virginia Woolf

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THE LITERARY SAMPLER

EXCERPTS FROM NEW AND FORTHCOMING BOOKS

The Professors' Failure

IT was the captains of business and industry, the journalists and political leaders who failed to grasp the meaning of the First World War. Wilson and his professors had at least a grip on the main issue: the world was literally one world, and a cancerous spot anywhere affected the whole organism. Events in Manchuria, in the Ruhr, and in Sudetenland were to give tragic proof of the main point.

It was not at Versailles that the professors failed; it was in the forty years before Versailles. On the one hand the traditionalists had clung to a moribund classicism giving almost no understanding of the modern world; on the other the vocationalists in schools of agriculture, engineering, business, and the like had largely contented themselves with developing technical skills. Thus the leaders of America trained in the intellectually soft era of the colleges lacked the kind of education they desperately needed. Their college courses had given them only the most superficial knowledge of European history, politics, and languages, and almost no understanding of economic and social forces.

The upper middle class which ruled the nation could speak neither French nor German, knew no European literature, little modern history, little economics beyond Adam Smith, no sociology, and had never heard of cultural anthropology.

Thus for most Americans *socialism*, *anarchism*, and *Bolshevism* were interchangeable dirty words. Trade-unionism at home and abroad was regarded as merely the work of radical agitators. Probably not one college graduate in ten could have defined a cartel. Before 1917 only a slightly larger percentage could have identified Karl Marx. Theodore Roosevelt's attack on "malefactors of great wealth" was characteristic of the naive approach to economic forces. His novelist friend, Owen Wister, Harvard A.B. and LL.B., had pictured Socialism as merely envy of one's wealthier neighbors—an almost universal view among his class. In a series of magazine articles in 1921 Vice President Coolidge equated internationalism with un-Americanism. He pictured professors who had joined the American Federation of Labor as dangerously radical. Coolidge had graduated from Amherst with high honors in 1895.

—From "Academic Procession," by Ernest Earnest (Bobbs-Merrill).

Vanity, Thy Name . . .

WHERE I had been half scalped in a machine as a child a nerve in the head now gave trouble. An operation was recommended, though not urgently essential; but the surgeon said that by removing some of the scar my appearance should be greatly improved, and this magic promise took away all hesitation.

The want of a regular education has never caused me any regret, but the absence of beauty has always been disappointing. I have managed without it, but even now I cannot help thinking how much more fun to myself and others I might have procured, but for the absence of a few pigments, a millimeter here or there, a tiny tilt of chin or eyebrow, which those who possess it often scarcely know how to manipulate, and which I felt I might have animated to very great advantage. I was still much in love at this time, neither dropped nor requited, and therefore unhappy; and I nursed the sad little useless feminine illusion that improved looks might make a difference. The difference is scarcely ever in the object; it is in the eye that sees and clothes what it loves in its own enchantment, so that Aphrodite herself may leave a man cold and some little tip-tilted nonentity find a way to his heart. This is a happy arrangement, and a comforting one too, for it means that love seeks, however clumsily, for something more essential than the trappings of time. Yet beauty is certainly useful, if only to create illusion; and with this lure, and also with the wish to be as sound as possible before my next expedition, I went off to the hospital for a bit of surgery.

—From "The Freya Stark Story," by Freya Stark (Coward-McCann).

What Makes Nazis

IF Netherlanders and Germans were reared from their birth in the same social atmosphere (family, school, youth clubs included) then I believe the differences which are now noticeable between the two people would cease to be so. In my view it is not the German as such, but the German individual *malformed* through his German education, that is the determining factor in the behavior of the German people. This does not in my opinion relieve the Germans of their

—From "The Godey Lady Doll" (Hastings House).

Illustration used in *Godey's Lady's Book*, typical of the period (1861).

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guilt toward the millions of innocent victims murdered by the SS, nor toward the victims of the Nazi system who are to a greater or lesser degree broken for life, nor toward those who are still mourning the ones who did not survive the hell of Nazism; it does, however, explain *why* many Germans even now fail to realize that they are guilty or, what appears even more significant, that many perhaps still hold the view that they behaved rightly.

It seems, therefore, no use trying to improve the moral standard of the German people by measures from outside, for it is no mere accident that authoritarian education does obtain in Germany and not, for example, in the Netherlands; for this education is entirely suited to the authoritarian view of life which is peculiar to the German in general. As long as German education retains its authoritarian character (as I am afraid it will for some time to come), so long will there be danger that the German people may relapse into the same excesses as it committed and tolerated in the Nazi era. The crux of the problem, why the Germans rather than any other people should have acquired such a psychological structure, still remains to be solved.

—From "Human Behavior in the Concentration Camp," by Dr. Elie A. Cohen, translated from the Dutch by M. H. Braaksma (W.W. Norton & Co.).

Romantic Firelight

THERE are four or five species of firefly beetles which live within our New York circle. As a rule the females do not use their wings and some are totally wingless. Their part is to climb as high as possible to the tip of a grass blade and hang out their living lantern. It is a steady beacon to attract anything but a "blind date." Instinct has developed a specific, make-and-break Morse code, an individual rhythm, recognizable only by the appropriate male. His flashing, as he flies here and there, stimulates her to increase her response. One advantage of this interrupted flashing is that any long-continued glow would be as likely to attract enemies as mates.

This wonderful heliographic method of assuring the continuation of the race has occasional tragic aspects. One of our New York firefly female exhibits considerable variety in her flashes. Like the notes of the brain-fever bird of India the exact number of gleams is uncertain. Now and then she unwittingly gives forth the private signal code of another species which is soon responded to by a passing male. The error is instantly recognized by the female, who, instead of intimating "Sorry, wrong number," seizes and devours the unfortunate, unrelated male, victim of her own erroneous flashing.

Most females have a "go signal" of greenish-blue, but here again the matter may be more complex than it appears, for some males are more sensitive to red, so perhaps fireflies are color blind and it is the intensity, rather than the color, which attracts them.

The most brilliant light of a firefly may equal one fiftieth candle power, or corresponding to the illumination reaching us from the first magnitude star Canopus. Man has never been able to imitate or even approximate the glow of the firefly, for it is practically light without heat.

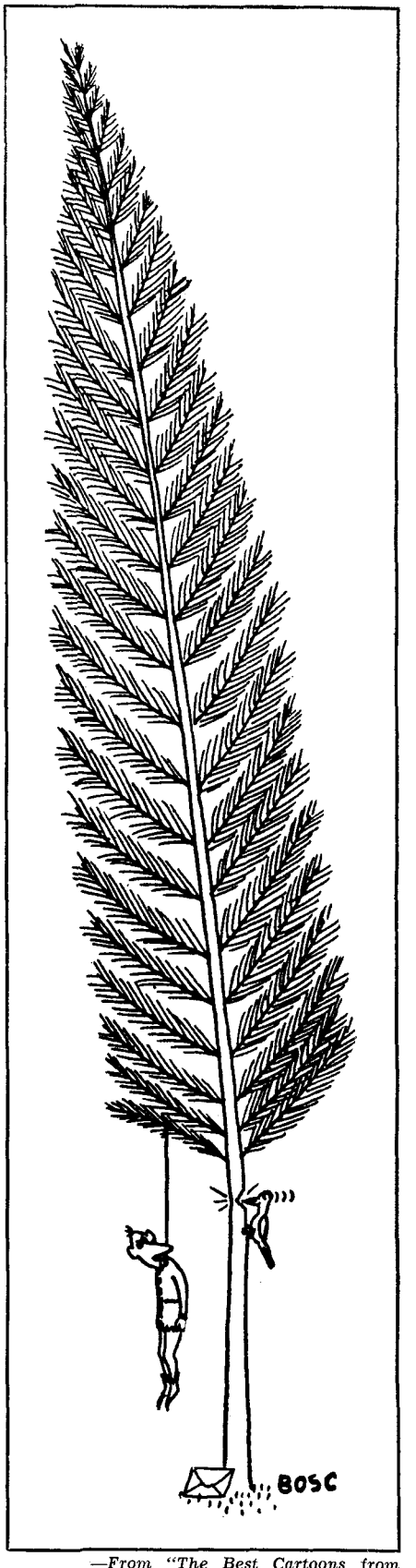
—From "Unseen Life of New York —As a Naturalist Sees It," by William Beebe (Duell, Sloan & Pearce).

Evil in Government

ONE of the few pleasures in life which, I feel, we should habitually deny ourselves is the moral and intellectual comfort which we all derive from discovering that someone else is wicked. . . . Stupidity and what we call wickedness, which is often a kind of ethical stupidity or muddled sense of values, seem to me to be distributed with even-handed generosity among us all. All social and political sects and all national communities—in fact, I should say too, all individuals—from time to time stupidly do some immediate evil for the sake of some distant good, and, when the evil becomes only too apparent and makes the attainment of the good more and more improbable, confuse in their minds the evil means with the good end. And when the evil that we do is, as it nearly always is, someone else's suffering, we justify ourselves by discovering that the sufferer is the chief obstacle to our attaining the distant good, and therefore an object of Christian or social hatred.

You can observe in the capitalists who hate Communism precisely the same psychological and communal processes as in the Communists who hate capitalism. You can also, no doubt, observe it in those believers in the traditions of democracy and humanism, among whom I count myself, who hate totalitarian dictatorships. But even in history and politics two wrongs do not make a right, and the almost universal belief that if you can only accumulate a sufficient number of wrongs they add up to a right is a vulgar error in ethical mathematics. At any rate in the world of today the do-evil-that-good-may-come-of-it communal psychology and the political results of it are more virulent and more dangerous in Russian Communism than elsewhere. The reason is that it has been adopted as the main instrument of government by the rulers of a great power.

It is because the ultimate object of the Russian Communists is so gigantic and so remote—and, one may



—From "The Best Cartoons from France." (Simon and Schuster).

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add, so good—that they claim the right to do evils, so immediate and so gigantic, which they believe to be necessary for the attainment of that object. And since the ruthlessness of the dictatorial government in making "the guilty" suffer today in order that "the good" may be happy and prosperous in some remote future is on the grand scale, everything else is on the same grand scale—the confusion of the evil means with the good end, the hatred and the persecution, the corruption of social standards of value. Democratic governments such as exist in Britain, the USA, France and many other countries of Western Europe are saved by their "weakness"—the strength of a government being reckoned in inverse proportion to the liberty allowed to its subjects —from entertaining such colossal good intentions and, therefore, from defeating them by such colossal evil means. It is, therefore, neither possible nor necessary for the governments of these countries to use communal hatreds, except in war, as instruments of government on the scale attained by the Nazi and Communist dictatorships.

—From "Principia Politica," by Leonard Woolf (Harcourt, Brace).

—From "The Unstrung Harp; or, Mr. Earbrass Writes a Novel" (Duell).

". . . Mr. Earbrass jots down a few notes on Hangdog Hall."

The Future of Our Genes

IT IS well known that the lower socio-economic layers of Western societies have higher birth rates than the upper ones.

This rather recent phenomenon is primarily the result of birth control, which did not become an important social practice until the second half of the nineteenth century.

Do these layers differ in their stocks of genes? We cannot say with any certainty. The difficulties of research in this important field are great. We do not know, for instance, to what extent intelligence scores reflect true genetic factors in addition to education and environment, which they certainly reflect to a large degree. Nevertheless, the evidence strongly suggests that hereditary mental differences between socio-economic groups do exist. The mean intelligence scores of children at the higher socio-economic levels are consistently higher than those of lower groups, whether the tests are made in the U.S., in the USSR, or in any other country. That environment is not the sole reason for such differences is indicated by comparative studies on comparable groups of children, particularly twins reared together and separately. It is hard to avoid the conclusion that there are mean differences in the genetic endowment of different socio-economic groups, although the individual endowments within each group cover the whole range from very low to very high. Since the groups that seem less well endowed intellectually produce the most children, a deterioration of the genetic endowment of the population should result.

Before we become too alarmed over this possibility, it is well to remember that although it is the upper and middle groups of Western countries that have adopted birth control much more widely than the lower ones, there is reason to believe that the use of contraceptive measures will spread through the whole population, and that the group differentials in fertility will be diminished, although perhaps not obliterated.

It would be well, too, to obtain an estimate of the rate of the suspected deterioration of genetic stocks. Such analyses as have been made suggest that the decrease of valuable genic varieties is probably much smaller than a naive consideration would suggest. High intelligence undoubtedly is based not on single varieties of genes but on the cooperation of many genes. The valuable varieties must be present, singly or in partial combinations, even in the great mass of individuals who score low in intelligence. From there they can in the course of a single generation reconstitute an appreciable number of the "best" combinations. In other words, the population at large constitutes a great reservoir, and the possible loss of valuable genic varieties possessed by the small upper layers of the population tells only a part of the story.

Those who consider man's genetic future usually lay emphasis on the possibility that the human race is preserving and accumulating genes that cause physical and mental defects. In former times, it is argued, most of the unfortunates who inherited these defects died an early death, whereas now medical and social care keeps these people alive and permits them to pass on the bad genes to the next generation. There is some truth in this argument, but the case is overstated. The most severely handicapped individuals, such as idiots and complete cripples, usually do not reproduce. Furthermore, civilization has neutralized some so-called defects; the survival of "bad" genes in modern times is often possible because the ingenuity of modern man provides for environments in which the "bad" genes lose their adjective.

—From "The Scientific American Reader," by the editors of Scientific American *(Simon and Schuster).*

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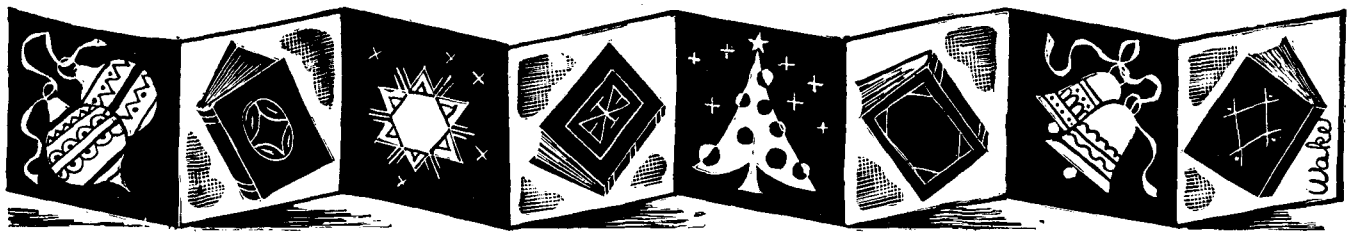

SR Suggestions for Santa

150 Selections from the Bookshelves

SEVERAL weeks ago a New York bookseller complained to a man from the bible of the book trade, *Publishers Weekly*, that his customers never got around to their Christmas shopping until December 10. "The tenth of December can be Monday, Tuesday, Wednesday, any day," the bookseller said, "but every year it starts then."

This year December 10 falls on Thursday, eight or ten days after this issue of *SR* comes into your hands. So you have just a week to draw up that list of people you dare not forget to remember, pick the right book for each, and hie yourself to a bookstore before the crowd gets there.

To make your task easier we have drawn up a list of approximately 150 suggestions, printed on this and the following pages. In no sense is this a list of "best books" or "significant books," but merely a selection from the ten or twelve thousand published during 1953 that seem especially well-suited for gift purposes. To increase the chances that your recipient has not already read the book we have given preference to titles published during the past few months. The descriptions are the work of Whitney Balliett, who compiles *SR*'s JUST PUBLISHED list each week.

To make the task of selection even easier we have asked the book editors of five leading newspapers and review services to draw up short lists of gift suggestions. We believe that their ideas are particularly valuable because they are among the relatively few individuals in the country who are in a position to examine and appraise *all* the trade books published.

Lists of books for children were published in our November 14 issue.

—RAYMOND WALTERS, JR.

Fiction

THE ADVENTURES OF AUGIE MARCH. By Saul Bellow. Viking Press. $4.50.
A novel of Homeric proportions about a young man named Augie March who, after his birth in Chicago, proceeds through the Twenties and Thirties to the present, engaging in a series of experiences so varied and wondrous as to make Ulysses blink with admiration.

THE ADVENTURES OF MOTTEL THE CANTOR'S SON. By Sholom Aleichem. Henry Schuman. $4.
In the last work of his career a great Jewish humorist tells of a young, early twentieth-century immigrant to America and his wide-eyed experiences.

THE BEST AMERICAN SHORT STORIES: 1953. Edited by Martha Foley. Houghton Mifflin Co. Clothbound, $4. *Ballantine Books. Paperbound,* 50¢.
Miss Foley's annual collection of what she considers the best short fiction published last year in this country. There are twenty-five stories, by such stalwarts as Tennessee Williams, Robert Coates, Christine Weston, and Mark Van Doren.

THE COMPLETE SHERLOCK HOLMES. By Sir Arthur Conan Doyle. Doubleday & Co. Two vols., $7.50.
The master sleuth of them all thinking and fiddling his way through to the solution of cases that have become immortal.

THE COMPLETE STORIES OF ERSKINE CALDWELL. By Erskine Caldwell. Duell, Sloan & Pearce. $5.
A heaping plate of corn pone, this collection includes twenty-five years' worth of work and nearly one hundred stories. They have appeared in story collections, in newspapers, and in such as *Harper's, The Atlantic, Esquire,* and *The New Yorker.*

THE COMPLETE WORKS OF O. HENRY. With a foreword by Harry Hansen. Doubleday & Co. Two vols. $10.
A complete edition of O. Henry's short stories and some selected poems. Herein are "The Four Million," "The Heart of the West," "The Gentle Grafter," "Roads of Destiny," "Cabbages and Kings," "Options," "The Voice of the City," "Sixes and Sevens," *et. al.*

THE DARK ISLAND. By Henry Treece. Random House. $3.
An historical novel, dealing with England during the first century A.D., when the Romans were overrunning the country. The author is an English poet.

THE DEEP SLEEP. By Wright Morris. Charles Scribner's Sons. $3.50.
Mr. Morris's third novel takes place in the home of a Philadelphia judge the day after his death. Through the minds of his wife, his mother, his daughter, and son-in-law, who are all present, the judge, as four different people compositely knew him, is re-created.

A DOG'S HEAD. By Jean Dutourd. Translated by Robin Chancellor. Simon & Schuster. $3.
A modern-day fable, translated from the French, chronicling the troubles of Edmond Du Chaillu, who goes through life with a dog's head on his shoulders.

THE ECHOING GROVE. By Rosamond Lehmann. Harcourt, Brace & Co. $3.95.
The first book this fine English novelist has published since her "The Ballad and the Source" in 1945. The story concerns the ancient triangle of two widowed sisters, and one of their dead husbands, and is told through flashback, confession, and stream-of-thought techniques by a writer who knows how to use them.

THE FACE OF TIME. By James T. Farrell. Vanguard Press. $3.75
The fifth volume of the Danny O'Neill saga. In this one Mr. Farrell takes us back to Danny's earliest childhood in Chicago, where he was brought up by grandparents.

FIFTY ROADS TO TOWN. By Earl Hamner, Jr. Random House. $3.50
A fictional account of what happens to a Virginia town when a Christ-obsessed, Casanova-type itinerant preacher arrives to hold a week of revivalist meetings. A first novel.

A FLAME FOR DOUBTING THOMAS. By Richard Llewellyn. The Macmillan Co. $3.75.
A novel, set in America, by the author of "How Green Was My Valley," which concerns a professor of history who quits his job and goes to work on an amusement pier to see how the other half comports itself.

THE FOUR LIVES OF MUNDY TOLLIVER. By Ben Lucien Burman. Julian Messner. $3.75.
A novel dealing with the peregrinations of one Mundy Tolliver, a World War II veteran, who roams the various backwater areas of the South in search of a wife, a home, and a job, all of which he eventually finds.

THE GOOD SPIRIT OF LAUREL RIDGE. By Jesse Stuart. McGraw-Hill Book Co. $3.50.
A novel, set in the Kentucky hills, about a teller of tall tales.

A GRADUAL JOY. By Alma Routsong. Houghton Mifflin Co. Clothbound, $2. *Ballantine Books. Paperbound,* 35¢.
A novel about two young people who marry just after the last war, attend college together, and learn that marriage, if it is to last, takes a heap o' lovin'.

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A HANDFUL OF BLACKBERRIES. By Ignazio Silone. Translated by Dorina Silone. Harper & Bros. $3.50.
A new novel by the fine Italian writer ("Bread and Wine") about an engineer in postwar Italy who quits the Communist Party in disillusionment after many years' membership.

THE HEMINGWAY READER. Edited by Charles Poore. Charles Scribner's Sons. $5.
A wide selection from Poppa's total work, including "The Sun Also Rises" (complete), many of the short stories, and fragments of "A Farewell to Arms," "Death in the Afternoon," "The Green Hills of Africa," etc.

THE HIVE. By Camilio José Cela. Translated by J. M. Cohen. Farrar, Straus & Young. $3.50.
The time is 1942, the place is Madrid, and the action in this novel centers around the low life of that Spanish city.

HORNBLOWER AND THE ATROPOS. By C. S. Forester. Little, Brown & Co. $3.50.
No bet should be placed, but this may be the end of the Hornblower saga, for here Mr. Forester takes us back to young Captain Hornblower's very first command, aboard the good ship *Atropos*.

IN LOVE. By Alfred Hayes. Harper & Bros. $2.75.
A novel, in terms of flesh and feelings, about a love affair which ends in the loss of a child and a broken marriage.

THE INNOCENT KNIGHTS. By Gil Buhet. Viking Press. $3.50.
A novel of tomfoolery and hocus-pocus in a provincial French village, where a schoolmaster erroneously accuses six of his students of filching some honey from his beehives.

KINGFISHERS CATCH FIRE. By Rumer Godden. The Viking Press. $3.50.
A novel about the problems of a young English widow in India who does not want to take her children back to England, by the author of those two fine books "The River" and "Black Narcissus."

THE LADY OF ARLINGTON. By Harnett T. Kane. Doubleday & Co. $3.50.
A biographical novel, by an old hand at this type of dish, about Mary Custis, a gentle, honeydew of a Southern girl, who became the wife and lifetime companion of General Robert E. Lee.

A LAW FOR THE LION. By Louis Auchincloss. Houghton Mifflin Co. $3.
In his second novel—"Sybil" (1952) was his first—Mr. Auchincloss, who is a pleasant, facile writer, tells of a young lady bred within the narrow walls of Wall Street, Park Avenue, and the North Shore of Long Island, and of how, through a broken marriage and sacrificed children ,she finds her proper milieu.

LINCOLN MCKEEVER. By Eleazar Lipsky. Appleton-Century-Crofts. $3.50.
A novel, by the author of "Kiss of Death" and "The People Against O'Hara," about a maverick lawyer who handled everything from lost causes to land grant cases in the territory of New Mexico.

LORD VANITY. By Samuel Shellabarger. Little, Brown & Co. $3.95.
A historical pudding by a masterly chef. This one concerns the progress of a rake born in Venice in 1757, who spends his days as a lover, an actor, a galley slave, a soldier with Wolfe in Canada, and an English spy.

LOVE AND MRS. CANDY. By Robert Tallant. Doubleday & Co. $3.50.
A sequel to the author's novel "Mrs. Candy and Saturday Night" (1947). Mrs. C. is the owner of a New Orleans boardinghouse, and the book involves her offices as kind-heart, cupid, wife, and lover of the Gambrinian brew.

LOVE IS A BRIDGE. By Charles Bracelen Flood. Houghton Mifflin Co. $3.75.
Six hundred pages of fiction, dealing with the marriages and divorces of a well-bred St. Mark's-Harvard-Europe American.

THE LYING DAYS. By Nadine Gordimer. Simon & Schuster. $3.95.
The author's first novel follows her first collection of short stories—"The Soft Voice of the Serpent" (1952)—and is set, like the stories, in South Africa.

THE MASK OF INNOCENCE. By François Mauriac. Translated by Gerard Hopkins. Farrar, Straus & Young. $3.
A new novel of good versus evil in a small French town, centered on the village's abbé,

by the winner of the Nobel Prize for literature in 1952.

MAUGHAM'S CHOICE OF KIPLING'S BEST. Doubleday & Co. $3.95.
In order to break *this* year's statement by Mr. Maugham that he is through with books and writing forever, here is a collection of sixteen of Kipling's stories complete with an introductory essay.

ONE. By David Karp. Vanguard Press. $3.50.
Spies, inquisitors, State papers, and such skullduggeries in a totalitarian state of the future.

PARADISE PRAIRIE. By Cecil B. Williams. John Day Co. $4.50.
Pioneering, or Willa Cather, days in Oklahoma, seen through the eyes of a man raised there who returns to his native country from Chicago to attend his father's funeral.

A PASSAGE IN THE NIGHT. By Sholem Asch. G. P. Putnam's Sons. $3.75.
A novel set in present-day America about a successful man who becomes obsessed with the idea that he must right a wrong done to a poor man many years before—the man who originally had given him his start in the world.

THE PASSIONATE HEART. By Beatrix Beck. Translated by Constantine Fitzgibbon. Julian Messner. $3.50.
A winner of the *Prix Goncourt*, this French novel is about a young Jewish widow in Paris during the German occupation. She is converted to the Catholic Church by a priest with whom she falls in love, but the spirit prevails.

THE PRESENT AND THE PAST. By Ivy Compton-Burnett. Julian Messner. $3.50
A new exercise in morality, by the acidulous author of "Bullivant and the Lambs," about a loving but unloved Englishman named Cassius Clare.

A ROGUE WITH EASE. By M. K. Argus. Harper & Bros. $2.75.
A novel about an ingratiating ex-Russian who works his way from a job in a toothpick factory to "nobility" in one day, goes to Hollywood, and finally, through marriage and a nice handling of situations, ends up with security and a bankroll as thick as a mattress.

THE SHORT NOVELS OF JOHN STEINBECK. With an introduction by Joseph Henry Jackson. Viking Press. $2.95.
A bringing together of some of Mr. Steinbeck's earlier and most edible pies, including "Tortilla Flat," "Of Mice and Men," "The Red Pony," "Cannery Row," "The Pearl," and "The Moon Is Down."

SOMEONE LIKE YOU. By Roald Dahl. Alfred A. Knopf. $3.50.
A collection of Mr. Dahl's short stories, most of which deal with horror in the parlor, and which place him as a direct literary descendant of Poe, Saki, W. W. Jacobs, and other similar curiosos.

TIME AND TIME AGAIN. By James Hilton. Little, Brown & Co. $3.75.
About a man in the British foreign service whose work carries him from London to Paris, Connecticut, and South Africa.

TOO LATE THE PHALAROPE. By Alan Paton. Charles Scribner's Sons. $3.
Mr. Paton's second novel deals with a young South African Boer who, involved with a Negro girl, breaks the unbreakable codes of the Afrikaaners.

TORMENT. By Perez Galdos. Translated by J. M. Cohen. Farrar, Straus & Young. $3.50.
A new translation of a novel by Spain's foremost nineteenth-century novelist. It is set in Madrid at mid-century.

THE UNCONQUERED. By Ben Ames Williams. Houghton Mifflin Co. $5.
The final volume of the late Mr. Williams's saga of a Southern family begun in "House Divided." This one deals with the days of Reconstruction.

THE WHITEOAK BROTHERS: Jalna—1923. By Mazo de la Roche. Little, Brown & Co. $3.75.
Another novel in this series about a Canadian family, and its estate, Jalna. This one is set in 1923, and involves Eden, Renny, Meg, Piers, and others.

WIDOW MAN. By Edgar Wolfe. Little, Brown & Co. $3.
A novel about a one-legged middle-aged white man whose Negro wife has just died, and of how he goes on and marries again. The setting is a small Southern town.

YOU SHALL KNOW THEM. By Vercors. Translated by Rita Barisse. Little Brown & Co. $3.50.
A satire in which a man gets mixed up with some monkeys in New Guinea to the detriment of all concerned.

ZORBA THE GREEK. By Nikos Kazantzakis. Simon & Schuster, $3.50.
Set on the island of Crete, this symbolic novel encompasses the variety of actions and hopes that are within the reach of every man.

For Aunt Emma

EVERYONE'S list has an Aunt Emma on it, an older woman who would welcome a book for Christmas. Alice Dixon Bond, literary editor of the *Boston Herald*, believes that any of the following would delight her:

THE VERMONT TRADITION. *By Dorothy Canfield Fisher. Little, Brown.* $4.50.

CONWAY'S TREASURY OF FLOWER ARRANGEMENTS. *By J. Gregory Conway. Alfred A. Knopf.* $15.

WILD FLOWERS OF AMERICA. *Paintings by Mary Vaux Walcott and Dorothy Falcon Platt. Text by H. W. Rickett. Crown Publishers.* $10.

THE WILD PLACE. *By Kathryn Hulme. Little, Brown.* $3.75.

STILLMEADOW AND SUGARBRIDGE. *By Gladys Tabor and Barbara Webster. J. B. Lippincott.* $5.

UNTIL VICTORY: HORACE MANN AND GEORGE PEABODY. *Biography by Louise Hall Tharp. Little, Brown.* $5.

HUE AND CRY. *Novel by Elizabeth Yates. Coward McCann.* $3.

CIRCLE OF THE SEASONS. *By Edwin Way Teale. Dodd, Mead.* $3.75.

SEVEN STEEPLES. *By Margaret Henrichsen. Houghton Mifflin.* $3.

LAND BIRDS OF AMERICA. *By Robert Cushman Murphy and Dean Amadon. McGraw-Hill.* $12.50.

Americana

THE AGE OF THE MOGULS. By Stewart H. Holbrook. Doubleday & Co. $4.
A collection of over fifty portraits of the titans who set America up in business, including such as Vanderbilt, Ford, Swift, Schwab, Carnegie, Du Pont, Morgan, Hearst, and so forth. The first volume in the Mainstream of America Series.

BALLADS MIGRANT IN NEW ENGLAND. By Helen Hartness Flanders and Marguerite Olney. Farrar, Straus & Young. $6.
A collection of ninety-six songs, together with comments on their history.

THE BOLD WOMEN. By Helen Beal Woodward. Farrar, Straus & Young. $3.75.
A series of sketches of the ardent women who, during the eighteenth and nineteenth centuries, were outstanding champions of their sex in this country.

THE BONANZA TRAIL. By Muriel Sibell Wolle. Indiana University Press. $8.50.
An account, with on-the-spot drawings by the author, of the many mining towns in the West which are now partially or wholly deserted, except for bleached bones, scattered gold dust, and lonesome winds.

BY LAND AND BY SEA. By Samuel Eliot Morison. Alfred A. Knopf. $5.
A random collection of essays and addresses on things nautical and historical, by the eminent naval historian and professor of history at Harvard.

CAPTAIN JOHN SMITH. By Bradford Smith. J. B. Lippincott Co. $5.
A biography of the misty, stalwart English soldier of fortune who, among many other adventures, rummaged up and down the eastern coasts of America in the early 1600's, discovered the Isle of Shoals, and helped found Jamestown, near which he met a young Indian lass named Pocahontas.

(*Continued on page* 58)

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The Saturday Review

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Ten Points for Americans

HERE are some rough impressions growing out of a trip just completed to Europe, the Middle East, Southeast Asia, and Japan.

1. The United States is holding its own against Russia wherever we have come face to face with Communism in the Cold War. In Korea, Berlin, and Vienna we are proving to the Communist strategists that we won't be shoved around, either by force or the threat of force.

2. We are losing ground in the non-Communist world. Even among many of our allies, such as Great Britain and the Scandinavian nations, I found serious criticisms of American policy.

3. Some of this criticism of America is based on misunderstanding of our purposes. Some of it is the result of deliberate propaganda against us. Some of it is caused by poor news reporting. But a great deal of it is caused by errors on the operational level of our foreign policy. In too many places we have given the impression that we are throwing our weight around, or that we are so intent on speaking our piece that it never occurs to us that we have to do some listening too.

4. We haven't taken sufficiently into account the historical background of other peoples. In South Asia especially we have tended to overlook the fact that 150 years of outside rule have made the Asians deeply suspicious of the white Westerner. We should not expect these peoples overnight to make full military and political commitments to the USA.

Our diplomacy will have scored a great gain if these nations maintain an independent position with respect to Soviet Russia. We may shudder at the lack of political realism which causes Asian countries to think that true independence can be achieved through so-called neutralist policies; but we must also recognize that we defeat our own purposes if we push too hard or if we apply economic or political pressures to force the adoption of policies that are not fully understood by other peoples.

5. *We must remain militarily strong,* but we must not fool ourselves into believing that military strength by itself is enough. Soviet Russia is preparing for different kinds of showdowns. We should be fully prepared for a military showdown but this is not enough if an ideological or political showdown is coming up for which we are unprepared. The consequences of our failure on the ideological or political level can be just as serious as failure on the military level. Military aggression is not the route of Communist conquest. Economic collapse or general internal stability can prepare the way for Communism. Communism can come in by way of the ballot box in countries where the governments are unable to meet the basic needs of their peoples.

Even if every last member of the Communist Party everywhere in the world were lined up and shot Communism would survive as a major threat if the causes that produce Communism continue. Therefore we should put as much imagination, ingenuity, effort, and determination into the non-military war against Communism as we are putting into the military effort to contain Communism. The big bombs and big dollars are not enough. We need the big ideas.

6. The fact that Soviet Russia has been able to make and is now stockpiling atomic and hydrogen bombs is making a deep impression on other peoples, especially in Western Europe.

Our prestige abroad has suffered, and confidence in us has tended to decrease, because of our own easy assurances at the end of the war that the Russians couldn't possibly make atomic bombs of their own for at least fifteen years. If the point is made that the Russian development of atomic weapons would not have been possible except for spies, the inevitable reply is that spying and military intelligence are not exactly innovations in the affairs of nations. It is also argued that the United States should have discounted all contingencies when it made its original calculations. Never before in history has any nation been able to maintain a monopoly on anything involving science. Apart from this, knowledgable Europeans and Asians are aware that even a full set of American blueprints could not have speeded up the Russian atomic development by more than six months or a year. The biggest problems in the way of manufacturing atomic weapons have to do with setting up the massive power installations and the incredibly difficult precision operations. The feeling is growing that our atomic policy has succeeded mainly in keeping essential facts about American security from the American people.

7. Because of the concentration of our population and our industries, the United States has the greatest vulnerability to atomic attack of any major nation in the world.

We have not yet been able to devise an adequate military defense, nor have we been able to decide on an adequate civilian defense. The natural advantage of the offensive over the defensive is the prime military fact of our time. It would take a relatively small number of bombers to devastate our principal cities and industrial centers. Submarines with launching platforms constitute another source of possible attack. Atomic bombs planted in our harbor cities and simultaneously detonated could create radioactive tidal waves that might engulf those shore cities.

8. The United States has entered a period of total danger. Confronted by the growing complexity of the problems facing us on a world scale, there is a real danger that we may react in panic or hysteria. There may be too much of a disposition to look for quick cures or sure-fire solutions.

The way out cannot be found by

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stampeding into blind alleys. Preventive war is no solution and could lead to national suicide. Russia, China, and other Iron Curtain countries are largely agricultural rather than industrial. Their total vulnerability to atomic attack has by no means been established. Our pressing the first atomic button doesn't necessarily mean we have also pressed the last. The moral liability of such a measure could reach overwhelming dimensions. It would probably turn the rest of the world against us.

From the military viewpoint alone, preventive atomic attack by the U.S. could be a serious blunder. The Red Army, now poised on the perimeter of Europe, would pour into the Continent in a matter of days. It is doubtful whether we would subject the peoples of Europe to atomic devastation in the attempt to liberate them from Communist military forces.

9. The situation of the United States in the world today is serious but it is by no means hopeless. We can still recapture the favor and trust of the world's peoples on whom our basic security rests. People throughout the world today are hungry for moral leadership. They do not expect us to provide miracle solutions to the problems that have beset man through the ages. We are expected to define the basis for hope in our time and to become a champion of great ideas and great deeds directed to the making of a free, peaceful, and decent world.

We can give a forward thrust to history by putting the vast energies and resources of America to work in the cause of a human community under world law.

We can use our moral imagination.

If, as in Korea, we believe it is vitally important to save people from aggression, we have the equal obligation to save them from the punishing after-effects of a war to turn back that aggression.

We should put at least as much effort into mobilizing for mercy as we do into mobilizing for war.

10. President Eisenhower's April 16 speech and Secretary of State Dulles's recent Boston speech could, if fully implemented, be the beginning of an upward turning in our foreign affairs.

In essence those declarations say that the United States would be willing to take part in the creation of a system of enforceable disarmament under law. In effect, too, those declarations say that the United States would be willing to submit itself to the jurisdiction of the United Nations *if* the United Nations actually becomes what the world's peoples thought it was going to be; namely, an organization built on true principles of justice among nations with the authority to enforce its decisions, and with adequate authority to guarantee the internal sovereignty and independence of all nations.

In order to accomplish these objectives, the United Nations will have to be greatly bolstered. Therefore Secretary Dulles's proposal for a Revision Conference of the United Nations in 1955 deserves the widest possible support. This proposal, moreover, will carry weight only if the rest of the world is convinced that the overwhelming majority of the American people are behind it.

The world will have to be convinced, too, that we are genuinely seeking to create a real basis for justice among nations.

The peace, if it is to be real, must be built in equal parts with form and substance.

A revitalized United Nations with the responsible powers of world law can provide the form. Moral leadership supremely sensitive to individual human values can provide the substance. —N. C.

Damascus

By Ben Ray Redman

I washed my feet in camel's milk,
And dressed myself in watered silk,
And started for Damascus.

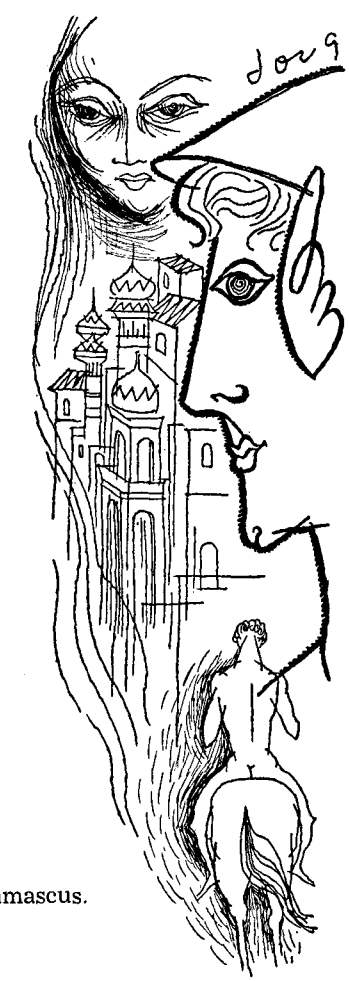
The way was rough, the way was long,
And as I rode I wrote a song;
To sing it will not task us—

She was a cony-catcher,
I was a cony catched,
She was a stately mansion,
I was a cottage thatched;
But it's even Stephen under the hedge,
And that's why I'm the Lord of St. Edge,
And riding to Damascus.

The sea hare is hermaphrodite,
It does by day and does by night
A host of things that would affright
The ladies of Damascus.

Copernicus was Polish born,
Copernicus was Polish bred,
But now the dear old chap is dead,
And so he cannot ask us
How well we do our duties
By the hemispheric beauties
Of the lovely shady ladies of Damascus.

Hermes, known as Psychopompus,
Leads the souls of lovely ladies,
Leads the souls of shady ladies,
The De Veres and the O'Gradys,
To the shades of Pluto's Hades;
And in Hades devils task us
With the pleasures of Damascus,
All the dear remembered pleasures
That were once our dearest treasures
When we tripped our wanton measures
With the willing wives and maidens of Damascus.



I said farewell, they said godspeed,
I knew that I would never need
In Hell my silk, my watered silk,
My milk, my velvet camel's milk;
And so I set my solemn course,
And, naked as my noble horse,
Went riding from Damascus.

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LETTERS TO THE EDITOR

SELL'S ACCOUNT OF GPB . . .

IT WOULD BE A FAIR assumption that I read with interest Bill (William C.) Lengel's assured write-up of his great days with Ray Long and his schizotrichiatic write-off of Henry Sell as "discoverer" of "Gentlemen Prefer Blondes" [*SR* Nov. 7].

Since the GPB story, actually inaccurate, has been published several times during the past twenty-five years substantially as it recently appeared in *Theatre Arts* and in *Reader's Digest*, this time by A. E. Hotchner (whom I have never met), perhaps it might be useful really to straighten the record.

Contrary to the legend, Ray Long did not buy "Gentlemen Prefer Blondes" from Anita Loos. He acquired the manuscript at a party and held it in his portfolio. Any editor or author will understand. Some months later Ray told me what had happened and turned over the manuscript to me, suggesting that I either buy it or return it to Anita. I took it home. My wife, Ann, read the little piece and fell in love with it, as the saying goes. From then on she spoke of it often, assuring me that it was just what was needed for *Harper's Bazaar*. Experience having taught me that my wife is a perceptive reader, I eventually took her advice, saw Anita, arranged the European trip series, assigned Ralph Barton to the illustrations, and published "Gentlemen Prefer Blondes" in *Harper's Bazaar*. What happened after that is well known to all.

Bill Lengel is correct in his statement that the title was Ray Long's, but incorrect when he says that it could not have been changed by reader protest. Fact is, it was changed in the second instalment, at the insistence of not a flood of protest (as legend has it) but of one reader, a Mr. William Randolph Hearst, who telephoned to say that he liked "that Anita Loos, but perhaps you will try again on the title?" Under such circumstances an editor can, and this one did, act quickly.

Though I have been around for some time and am not unknown as an innovator in editorial circles the only "discovery" that gives me that old-time thrill is the discovery that the canapes at the party are indeed made with that perfect party canape base: Sell's Liver Pate.

Now that is something really to get one's teeth into: m—m—m— *good*!

HENRY SELL.

New York, N. Y.

EDITOR'S NOTE: [*Adv't.*].

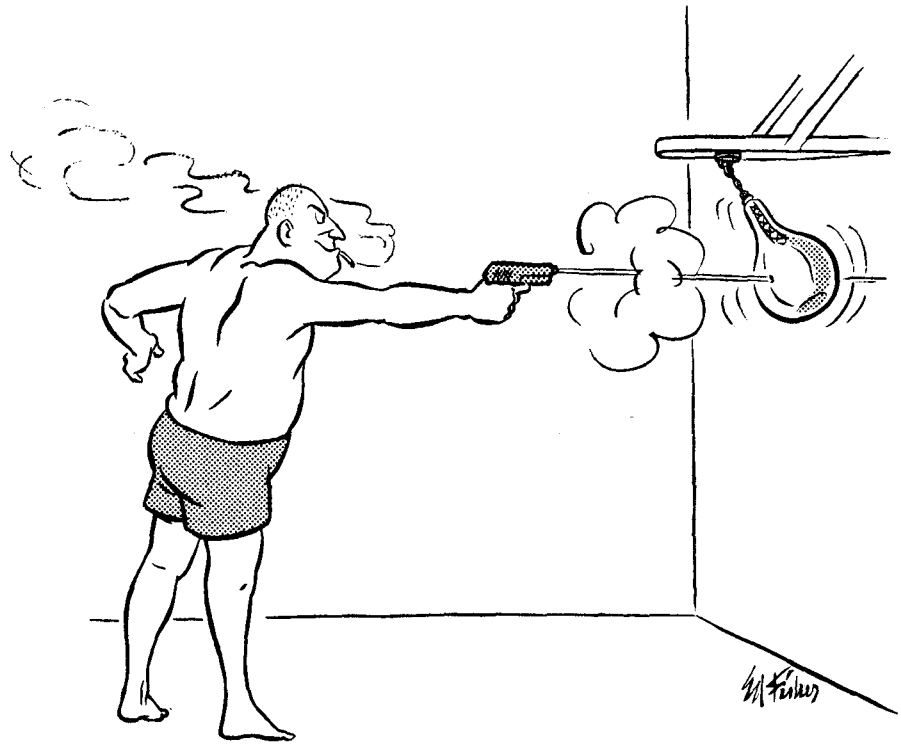
. . . AND GEORGE JEAN NATHAN'S

WILLIAM C. LENGEL has volunteered certain emendations to an article I wrote, published in *Theatre Arts* magazine, about Anita Loos and her "Gentlemen Prefer Blondes." Mr. Lengel states that George Jean Nathan and Henry Mencken were editors of the *American Mercury*, not *The Smart Set*, when the original Loos manuscript was submitted to them. He also offers a version of the early history of "Blondes" which seems to be at considerable variance with Mr. Nathan's remembrance. Here, in Mr. Nathan's own hand, is his account, upon which the facts in my article were based:

"It is now going on thirty years that Mencken and I, then editing *The Smart Set*, found Anita Loos's story in the mail, read it, and laughed so loudly over it that, looking back, it is unbelievable that we rejected it for the magazine. The reason was simple: we were fools. We were, however, not alone in our imbecility. I suggested to her that she send the manuscript to my friend Ray Long, editor of *Cosmopolitan*, and phoned him that I had recommended him to her. He read it and informed me that he had laughed uproariously over it as we had and bought it at a price far beyond what we could have paid. But neither did he print it. It languished in *Cosmopolitan*'s safe until Long left the magazine, and until Henry Sell, editor of *Harper's Bazaar*, one day rummaging through the receptacle which contained half a million dollars' worth of manuscripts that Long had bought but never published, came across it, read it, laughed as heartily over it as the three of us earlier had, and, with more sense than the rest of us, promptly began serializing it."

A. E. HOTCHNER.

New York, N. Y.



PERFUME IN THE AIR

BENNETT CERF claims [TRADE WINDS, *SR* Oct. 31] that Smell-o-rama was predated by Irving Berlin in the mid-Twenties. I desire to go Mr. Cerf one better. The Russian composer Alexandre Scriabin employed perfume spraying to support his main "contribution" to the world's culture, the Mystic Chord. He also scooped TV with his stunt of flashing colors on the theatre's walls.

BURTON K. BEERMAN.

Madison, Conn.

DYLAN THOMAS FUND

THE GREAT POET DYLAN THOMAS died of encephalopathy at St. Vincent's Hospital in New York on November 9, after an illness of four days. He was only thirty-nine years old.

Thomas's death is an incalculable loss to literature. His work was growing in stature with every year. But there is also a personal tragedy—he leaves a widow without means of support and three children.

As spokesmen for a committee of his friends we are making this urgent appeal for a contribution to The Dylan Thomas Fund, which we have hastily organized, which will be used to meet his medical bills and funeral expenses and to tide his family over the next months.

Please send your check to The Dylan Thomas Fund, care of Philip Wittenberg, Treasurer, 70 West 40th Street, New York City. An accounting of the Fund will be sent contributors at a later date.

For the
DYLAN THOMAS FUND COMMITTEE,

W. H. Auden — Marianne Moore
E. E. Cummings — Wallace Stevens
Arthur Miller — Tennessee Williams
Thornton Wilder

New York, N. Y.

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A Curmudgeon's Testament

"The Secret Diary of Harold Ickes: The First Thousand Days" *(Simon & Schuster. 738 pp. $6), drawn from the copious notes FDR's Secretary of the Interior made at the close of each day, covers the period from Inauguration Day in 1933 to Election Day in 1936. Allan Nevins, who reviews it below, is professor of history at Columbia University and twice winner of the Pulitzer Prize for biography.*

By Allan Nevins

ARDORS, idealisms, consecrations—this was unquestionably one side of the New Deal; intrigues, personal antagonisms, power-struggles—this was another. The early historical record got a larger reflection of the first side than of the second. America had to wait forty-five years after Lincoln's death for Gideon Welles to present in his diary the full mixture of heroisms, exaltations, follies, and quarrels that made up the Civil War Administration. We are fortunate in having Harold Ickes's story so soon, and fortunate in its quality. It possesses a character all its own, at least in the first instalment, just published as "The Secret Diary of Harold Ickes: The First Thousand Days," covering the period from Inauguration Day in 1933 to Election Day in 1936. Dictated at the close of each day's work or early on the morrow, it has all the impulse force for which Mr. Ickes was famous. It lacks literary finish and reflective elements; it is often verbose; it contains no more philosophy than the daily newspaper. But, hot from the event, it is extraordinarily blunt, detailed, and humanly interesting.

Mr. Ickes had the graphic touch; he believed that history is entitled to the full truth; and hardly an event or personality of note in the first New Deal Administration does not gain new clarity and color from his record.

The first pages, to be sure, are disappointing. Ickes had little share in policymaking during the Ninety-Nine days, and was busy mastering his office. Then, however, as the dust of the crisis settled and the Government buckled down to long-term tasks, the book becomes a capacious treasury. It is spiced by not a few of the titillating items we expect in diaries: Vice President Garner's flat declaration in the Cabinet that Secretary of the Treasury William H. Woodin should resign because he had been on J. P. Morgan's favored-customer list; General Hugh Johnson's "regular drunks" as the NRA sank to its doom; Ickes's condemnation of "that former stock-market plunger" who "knows all the tricks of the trade," Joe Kennedy, even as FDR appointed Kennedy head of SEC. But the Secretary is interested mainly in larger matters. Here is fresh light on the recognition of Russia, on the working methods of the Administration, on the long array of interdepartmental jealousies, and on foreign affairs from Allied debts to the Italian assault on Ethiopia.

In one aspect the diary will meet every reader's expectations: it is a record of almost constant battle. Ickes, as FDR said, combined high ability with great strength, an unusual combination; and his strength contained a large element of bellicosity. He loved to give free rein to his hatred of chicanery, to assert not only his own rights but the rights of others whom he thought wronged, and to strike sledge-hammer blows for liberalism. It gave him joy to bounce from office a subordinate who was caught boasting to oil men that he had "never slipped a cog" in subservience to them, and another subordinate who had said that eleven cents a day was enough to feed an Indian child. He took equal joy in letting Senator Key Pittman know, in response to a rude letter, that he would not let politicians "shove me around." He enjoyed going to Philadelphia in early New Deal days to tell the plutocrats of the Board of Trade that their like had ruthlessly exploited both natural and human resources, that the nation was in the midst of a social revolution, and that "the days of rugged individualism and ruthless power were over forever."

BUT if Ickes had his battles, so did others; and indeed, the diary shows that, behind the common New Deal front against the Old Deal, minor battles raged all over the Roosevelt encampment. Friction between Henry Wallace and Rexford Tugwell began (according to the diary) in 1934. "Henry Wallace is not a good administrator, in addition to which he is a

BEHIND THE BOOK: For almost two decades, from 1933 when he joined the FDR Cabinet until 1952 when he died, Harold L. Ickes led the secret life of a kind of latter-day Samuel Pepys. Just about everything he felt, observed, heard, and overheard over those years he jotted down in a raw running account of New Deal and Fair Deal Washingtonia. After a busy day at the office Ickes, an outspoken, pudgy, bespectacled Secretary of the Interior who once described himself as "a curmudgeon," would return to his farm near Olney, Md., where he'd proceed at once to empty his pockets. Notes—little explosive unofficial documents—would fall out, notes which he would amplify on a couple of times a week in his dictated diary. The copies his secretary typed up were promptly put under lock-and-key in the Ickes bedroom, the notes themselves were burned. Altogether, the diary was one of the best-kept secrets of our time; even Mrs. Ickes had never read it from beginning to end when Mr. Ickes was around. When, on February 3 of last year, Ickes died the diary was opened and out tumbled the unretouched history of the Thirties and Forties. It developed that the diary was 6,000,000 words long, complete with card index. The index was astonishingly thorough. Harry L. Hopkins, a Roosevelt braintruster with whom Ickes eventually split, was profiled on no less than eighty-three cards, each with nearly a dozen entries. These ranged from "Mrs. Roosevelt's warning to be careful about his amours" to "My unchanging opinion about him." When Simon and Schuster acquired publishing rights to the diary it promptly began comparing the cache to things like the Mesabi range. Not every word will see print, but S. and S. says: "As much of the original will remain intact as the libel laws permit." "The First Thousand Days" actually covers the first 1,330 days of the New Deal. The second 1,000 days is due in the spring.

—BERNARD KALB.

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good deal of a religious mystic," caustically comments Ickes after a talk with Tugwell. Secretary Dern of the War Department, with Chief of Staff MacArthur's hand on his shoulder, irritated other departments. Roosevelt told with relish how he had sat down hard on MacArthur several times, which pleased Ickes: "MacArthur is the type of man who thinks that when he gets to heaven God will step down from the great white throne and bow him into His vacated seat." Harry Hopkins grumbled in the fall of 1934 that Daniel Roper, Wallace, and even Frances Perkins were growing conservative; and that a test of strength to maintain radical ascendancy in the Administration was coming. The President was more than nettled by the activities of Donald Richberg, whom he believed greedy for power. "Utterly selfish" and "busy as a bull pup in fly time" is Ickes's description of Richberg, and he lists Hopkins, Felix Frankfurter, and Henry Morgenthau as about equally hostile to the man.

Of the belligerent diarist himself, however, an engaging portrait emerges. A modest man, he admits to plenty of limitations ("I don't have an economic mind myself") and some mistakes. He detested his sobriquet of "Honest Harold"—"it makes me a target for sharpshooters and God knows I have never claimed any credit for my honesty"—and displays remarkable sensitiveness in deprecating praise. Twice, under attack, he offered Roosevelt his resignation. If his boiling point was low, he was capable of generosity of spirit in sometimes confessing that he boiled over too soon. At first he admired Morgenthau; later, after Morgenthau "pouted" because of failure to get some public works projects, he temporarily distrusted the Treasury head; but finally, when Morgenthau defended Ickes in public, the diarist was all gratitude—"It was a very decent thing for Henry to do."

And the central battle of this book, that with Harry Hopkins over the respective limits of PWA as against WPA, reveals the diarist in a characteristic passage through five phases: suspicion, livid anger, fiery battle, mollification, and purring contentment. This particular contest came to a head in the spring of 1936, with the Presidential contest looming ahead. Ickes began by suspecting that Hopkins was quietly sabotaging public works. He writes of Hopkins as a bad administrator, careless and "sketchy." He thinks the man had better resign while he has enough reputation to get a good job in private life. Then when WPA under Hopkins is given $1,500,000,000 with plenary powers Ickes explodes. He talks with Congressional friends. He tries to reach the President, who outmaneuvers him by discussing public works in open Cabinet: "It was clear as day that the President was spanking me hard." He writes a fighting letter of resignation—and then substitutes a milder epistle. Roosevelt replies with an affectionate memorandum, assuring Ickes that his PWA is not ended and "you are needed to carry on a big common task." Finally Congress gives proper support to PWA, and Ickes beams with relieved friendliness for all.

—*United Press.*

Ickes at Congress—"a few intrepid idealists were drawing constructive achievements."

NATURALLY, Roosevelt is in the very foreground of the book from beginning to end. The diarist is by no means an uncritical admirer. It is plain that he does not regard FDR as a thinker, dislikes his casual way of dealing with complex questions, believes him charmingly evasive on important issues, and blames him for want of plan. He had not anticipated the problems that have arisen, wrote Ickes in 1933, "nor am I sure that he was certain in his own mind when he came into office how he would meet those problems if they did arise." At one point Ickes and Garner castigate the President sharply for never discussing policy in Cabinet meetings. At least once Ickes faced his chief angrily. "I never thought I would talk to a President of the United States the way I talked to President Roosevelt last night." On another occasion he sent FDR a letter hinting that Mrs. Roosevelt's indiscreet dinner-table talk, her use of "loose gossip," was badly hurting the Department of the Interior; this in spite of the fact that he warmly liked and admired Mrs. Roosevelt.

In general, however, Ickes loved Roosevelt only this side of idolatry. The President's resourcefulness, administrative tact, political dexterity, and flashes of inspiration constantly impressed the diarist. When Roosevelt in 1936 made a rough draft of the Democratic program, a two-thousand word statement of basic principles so fresh that anyone could read it with interest, Ickes was delighted. He thought Roosevelt was masterful on some matters which he partly bungled, such as the London Economic Conference. The diarist sympathized with most of FDR's dislikes—for bankers, for Herbert Hoover, for Bob Moses, for Lewis Douglas's desire to make a strongly written record, for the Nazis. He thought that Roosevelt's genius for leadership was unmatchable. "I told him there wasn't another man in the country who could lead it along the paths it ought to tread." It is interesting to find that before the 1936 campaign Ickes was encouraging Roosevelt in a plan to reform the Supreme Court by Constitutional amendment. Above all, of course, the diarist loved Roosevelt as a human being.

The main impression left by this multifarious record is of the deep confusions of the time, and the answering confusions within the Roosevelt Administration itself. Out of this confusion a few intrepid idealists like Harold Ickes were drawing constructive achievements of enduring and momentous character.

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An Anatomy of Confusion

"Thurber Country," by James Thurber *(Simon & Schuster. 277 pp. $3.75), is a new collection of pieces about males and females, mostly of our own species, that originally appeared in* The Bermudian, The New Yorker, *and other publications. Here it is reviewed by David McCord, executive secretary of the Harvard Fund Council and a professional reviewer of Thurber's books (see below).*

By David McCord

I DON'T know what the editor has decided to say about me in the couple of lines of italics above, but if he is truthful he will describe me as professional reviewer of James Thurber's books. The trouble is that Mr. Thurber won't stay reviewed, and I haven't the strength to say No whenever a new volume comes along—which is much oftener than every five or six years. The only man (or woman) to whom I feel faintly superior at the moment is the professional Thurber-Blurber, and even he or she must be growing weary of the trade.

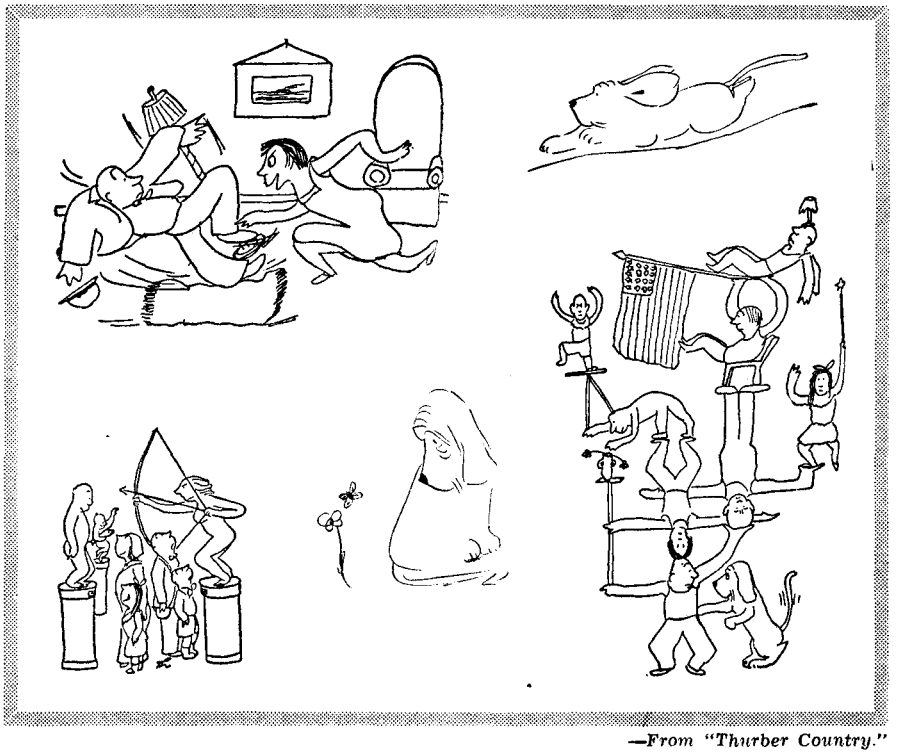
The fact remains that Mr. Thurber apparently has no interest in writing a bad book. Most authors are unhappy unless they can uncork a sour bottle now and then. Not the author of "What's So Funny?" Of course he is queer anyway, and it may be that he is merely confused—that he really *thinks* he has written a bad book, or is capable of writing one. A tenable argument, you'll grant. Then suddenly the thought occurs to me: How would I deal with a *bad* Thurber? It is hard enough to deal with a *good* Thurber. As he himself is not below saying on page 103 of "Thurber Country": "The Anatomy of Confusion is a large subject." Only a confused reviewer can hope to explain the Thurber psyche, and of this special group I am the present Corresponding Non-Sequiturі. I am now ready for the volume at hand.

On another occasion I have spoken of "the portable world" of the author of whom we are speaking. Perhaps I was wrong. In Thurber Country—with or without quotes—Mr. Thurber appears as the portable man. I can think of no book among the several dozen by as many writers that I have read in this century which holds together so well without a drop of glue, a lally post, or a flying buttress. Not a single piece in "Thurber Country" is related to its neighbor, and only the two "letter" chapters are in identical form; yet the whole is tied together with the skill and beauty of a Turk's-head knot. (A sailor wouldn't add the word "knot," but I am no sailor.) James Thurber is not only an artist in "involving people on their far edges," but he *is* a craftsman at making the impossible seem more than improbable. He is also the originator of the composition which I shall call Variation with Themes.

Not every traveler is equipped to enter Thurber Country and come out alive and in possession of his sanity. A left-handed compass and an inclination toward insomnia are requisite accessories. A first reading of "What a Lovely Generalization!" or "Do You Want to Make Something Out of It?" will make you drop your sleeping pills into the coffee. A glance at the latter when it first appeared in *The New Yorker*—the acknowledgment note doesn't say that it appeared there, but I know better—led me into a nightmare from which I woke repeating the words "eye, beady eye." Translated, I discovered that this is simply "ibdi," and I give it now to Mr. Thurber in his game of Superghosts to get out of as best he can.

You will find exactly twenty-five chapters, pieces, or items in this book. Not every one is as good as the next, but none of them are tired chapters, pieces, or items of the sort I have read by the score even in Leacock or Benchley when they were going strong. I think that "The Pleasure Cruise, and How to Survive It" is a little long, but I could read half through "War and Peace," were that great work intended as humor, if I could only be sure to come upon the fireworks paragraph. "File and Forget" is superb, and "A Friend of the Earth" is, I guess, plain magic—and deeply moving magic as well. There is no one half so good as a humorist when it comes to handling minor tragedy.

If this is the last book of Mr. Thurber (out of respect for him) that I shall review, it is not the last one that I shall read with the old excitement and nostalgia. If this is the best book by Mr. Thurber that I have read I am not saying; but I rather suspect that it is. May the day never come when Thurber Country yields to the bulldozer and the ranch house. There is still, most fortunately for all of us, but a single covered wagon creaking across it. The driver is a former Ohio State man, as he should be. I fear that he may acknowledge to a little loneliness at times. But if it is any compensation to him he ought to know by now that he is the greatest and most original humorist this country has produced to date.



—From "Thurber Country."

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The English Boffo

"The Best Humor from* Punch," *edited by William Cole *(World Publishing Co. 350 pp. $3.50), is a collection of prose pieces drawn from the well-known British weekly. Morris Bishop, professor of Romance languages at Cornell University, who reviews it here, edited "A Treasury of British Humor."*

By Morris Bishop

PUNCH is the only avowedly humorous magazine of general circulation published in English today, unless *Tit-Bits* is still going. (For *The New Yorker* must not be called a humorous magazine, and the college comic papers, strange vestiges of an earlier cultural epoch, are local, incomprehensible beyond their little range.) *Punch* is unique, an artifact of great interest to the meditative observer.

"The Best Humor from Punch," which William Cole has edited, consists of recent contributions in prose and verse. The pleasant introduction gives us something of the paper's background, and analyzes its present policy. "Its role is social history—to record the age," the editor of *Punch* is quoted as saying. Let us then examine "The Best Humor from Punch" as a record of social history.

The author of a *Punch* piece is middle-aged, married, financially embarrassed, very well educated. He has gone to a good school, but he would be the last to boast of it; he would never wear the old school tie to business. He has no political views, in fact no convictions of any kind. He is staggeringly incompetent, and is defeated by the smallest household mechanism. He is mildly psychotic. He is constantly robbed, cheated, mocked, put to shame. He falls off horses. He incessantly smokes a pipe, which keeps falling apart while in full combustion.

Compare this pitiable character with the *Punch* writer of, say, 1910, who was rich, unemployed, self-confident, contemptuous of Americans, Jews, millionaires, and all the frightful bounders who dropped their aitches and fell off their horses when attempting to ride to hounds. This contrast reveals a fundamental insecurity in the current writer, if not indeed a regression toward prenatal peace.

The picture of contemporary Britain which emerges from these pages is terrifying to the foreigner. Life is full of menace. Wild animals roam the streets. Machinery flies to pieces. Superheated steam dissolves one's clothing, which is of the shoddiest material. Nothing works. On all sides one hears the crash of china, water jugs, decanters, ashtrays, eggs. Waiters pour food in laps. Ink leaks in handbags.

Are we to see in this obsession with havoc a symbol of the fall of empire? Or a new diabolism pointing to a recrudescence of faith? On the whole I should say no. I should say that we are to see merely the persistence of comic devices which were formalized about the time of Charlot's Revue, the Early Noel Coward Period.

Many of the devices are all too recognizable: the pratfall, the build-up to a let-down, the backfire of the gimmick. And the pun ("I could give you a summary, but it would be pretty wintry"). And the funny name: Mr. Emery Wheel, Miss Podmarsh, Uggshaw, the Right Honourable Percy Drooping. But perhaps these are not funny names to the British.

You will say, I fear, that you are not much interested in the analysis of comic devices, even that you are not concerned with the role of *Punch* as social history. You want to know whether the book is funny.

Well, I thought it was fairly funny. There are a number of splendid things in it. But too much of it, most of it, is done to formula. The formula does not bother you when you pick up the paper occasionally in the club, but when you have 350 pages to read you become painfully aware of the assumed, self-conscious attitudes of the writers, who all seem to be the same person.

I am sorry. The British often seem to me the most humorous people in the world. But those who too earnestly pursue humor are likely to become mired in the dreary marshes of the facetious. And in this volume, with its monotony of tone, its insistence on grotesque misadventures, its avoidance of the substantial thought and conviction which make great humor, we have far too much of the facetious.

Nevertheless, there are some very pretty bits. Here are some names we should remember, for we may see them again: Barry Craig, J. B. Boothroyd, Thomas Evan Ryves, D. Brock, Richard Mallett, Rodney Hobson, Terrence Bernard Thompson, F. Mayne, and Commander A. H. Barton, R. N.

—Sprod, for "The Best Humor from Punch."

". . . a new diabolism . . . ?"

How to Go

"A Pictorial History of the Automobile, 1903-1953," by Philip Van Doren Stern *(Viking Press. 256 pp. $7.50), is an album drawn from the files of the magazine* Motor.

By Al Hine

BACK sometime in the mid-Twenties my pre-teen-age companions and I used to avoid juvenile delinquency in a halfhearted way by "playing automobile." All we needed was a pair of scissors and access to a good supply of magazines. We cut out carefully the handsome auto advertisements in *Liberty* and *The Literary Digest*, the *Post* and *Collier's*, *Judge* and *Scribner's*. Most prized were those in color which were not spoiled by overprinting or by the addition of human beings. Rainy afternoons we compared our collections, sometimes swapped, more often raced our flat cars—carefully so as not to tear them—across the carpet. "Watch this Locomobile go, whraaannnwrh! Right past your Dusey and push that old Liberty of Jimmy's into the ditch." Mad, reckless days those, and there have been moments of infantile nostalgia when I have longed for their return.

Well, they returned just the other day in the form of a big (nine- by twelve-inch) book entitled "A Pictorial History of the Automobile" and edited by Philip Van Doren Stern. I haven't got my scissors out yet, but if it rains next Sunday and any of the old gang are in the neighborhood this is the book for us.

Mr. Stern's book has been put together largely from the seemingly endless and all-inclusive files of *Motor* magazine, a hardy pioneer of horseless carriage journalism which has flourished since 1903. It is not a definitive history of the automobile; there can't be one this side of encyclopedia dimensions. It is, for the motor-minded browser, something infinitely better—a 256-page bull session devoted in almost disorganized good humor and enthusiasm to the highways and byways of motoring in the past fifty years.

Most of the facts in "A Pictorial History" can be found in other volumes, but I've never seen so many of them, so diverse and diverting, with pictures, gathered, so to speak, into one parking lot. Mr. Stern offers us a warm and reminiscent introduction chronicling his own life with the internal combustion engine. Harold Blanchard, engineering consultant to *Motor*, contributes a chapter on famous automotive firsts, from the slid-

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—From "A Pictorial History of the Automobile: 1903-1953."

Newport motoring toffs at a sports meet—"nostalgia galore."

ing gear transmission to power steering. Early inventor Charles E. Duryea is represented by a reprint of a 1909 article tracing the beginnings of the automobile in America.

HERE are nuts and bolts of auto lore, tables of comparative specifications, and charts of changing body styles. And here is nostalgia galore, sometimes purposefully quaint and just this side of corn, sometimes simply perfectly evocative of a past we have all but forgotten. In a section labeled "The Clothes We Wore" you will find a cap with detachable flap and goggles which looks very much like something Captain Cousteau would don before going under water. And in "The Troubles We Had" there are scenes of stalled and mired vehicles that carry me back shudderingly to the rutted mud roads near Ligonier, Pa., some thirty years ago.

It is a book to skim through with delight and then to return to again and again both for detailed pleasure reading and for reference. Mr. Blanchard has another chapter outlining the histories of the nineteen makes of automobiles now being manufactured (by eight companies) in the United States. There are sections on racing, on foreign sports cars, on oddities, on accessories and gadgets, on trademarks, on garages, on the cars of the future. It is a book to settle many an argument in the winter evenings to come, and possibly to stir up as many more, since there are, inevitably even in 256 pages, lacunae.

As every reader will find his own special delights, so every one will have his own objections and criticisms. Though I know the production difficulties involved, I could wish in some instances for better reproductions and for some use of color. The files of *Motor* no doubt made the scope of the book possible, but they also imposed at least a partial strait jacket. I could also have wished for the full text of the wonderful old Jordan ad—"Somewhere west of Laramie . . ."—instead of maybe one of the Rolls ads. And so on . . . You'll make your own list and probably enjoy even your own criticisms.

Santa's Bookshelves

AT THIS time of the year a reviewer inevitably gets those end-of-the-rope pleas from friends, "What book should I give for Christmas?" Obviously there is no definitive answer, but life should be made easier for frantic browsers if they remember that book-giving is pretty much an exercise in taste, ingenuity, and restraint.

Whatever you buy should have a measure of attractiveness, for in Christmas giving the cover, the illustrations, the format often become as important as the text of the book. To combine taste with the leeway provided by your pocketbook takes a little ingenuity in shopping. And restraint simply means that when you see a book you itch to buy because it would be perfect for your own shelf, remember that you are on the giving and not the receiving end. To do it right match the gift book with the interests and personality of the recipient.

Samplers

Perhaps the strongest contenders for the shopper's attention are anthologies—those samplers of old wine in new bottles. About thirteen years ago "The Bedside Esquire" made a hit to the tune of 6,000,000 copies sold. Judging by that standard, **"The Esquire Treasury"** (Simon & Schuster, $6), edited by Arnold Gingrich, may repeat that performance over the years. This latest culling from *Esquire* on its twentieth anniversary represents a tome-sized potpourri of fiction, articles, cartoons, and photographs by contributors ranging from Franklin P. Adams to Herman Wouk, emphasizing variety and entertainment.

Concentrating less on entertainment and more on the serious side of life, Victor Lasky has compiled **"The American Legion Reader"** (Hawthorn Books, $4.95) from fiction and non-fiction that have appeared in the *American Legion Magazine*. These selections are woven around the themes of war, patriotism, and the menace of Communism.

Often an anthologist is given a free hand to roam through his memory-stocked favorites. Such is the case with Herman Hickman, noted football star and coach now appearing as a television entertainer, whose selections in **"The Herman Hickman Reader"** (Simon & Schuster, $2.95) include personal anecdotes, popular verse, and sports stories that should appeal to the sophomore set.

For sophisticated tastes there is a dazzling British import edited by John Hadfield called **"The Saturday Book: 13"** (Macmillan, $5). It is lavish with

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out-of-the-way reproductions and English memorabilia, while the articles on historical and contemporary oddities are written with verve and bite.

Each selection—whether it be in the lively arts, the art of murder, the theatre, sports, or literature—is more unpredictable than the next.

Song Book

Also in a class of its own is **"The Burl Ives Song Book"** (Ballantine Books, $5), containing 115 selections from Mr. Ives's repertoire of American folk songs, with text, piano part music, and descriptive notes. An attractive format (8- by 11-inch pages), inspired illustrations by Le Goullon and R. J. Lee, selectivity of songs from Colonial times to the heyday of cowboys, all combine to make it one of the most handsome gift-buys on the market.

What's Proper

There are numerous amenities that require close observation by men who move much in business and social circles. With that in mind, **"Esquire Etiquette"** (Lippincott, $5) furnishes a complete guide to those amenities, while Bert Bacharach's **"Book for Men"** (A. S. Barnes, $2.50) discusses and also illustrates proper dress and grooming.

Christmas Stories

Since the young set is not quite ready yet for "Esquire Etiquette," the shopper can turn to any number of inexpensive and specially-written Christmas stories. For example, Flora Strousse's **"The Littlest Christmas Tree"** (Morehouse-Gorham, $1.25) tells the brief adventure of a tree which despite its size fares better than his bigger-branched brethern.

For a definitely inspirational purpose Peter Marshall, the subject of his wife's best-selling "A Man Called Peter," before his death wrote a "good will" sermon entitled **"Let's Keep Christmas"** (McGraw-Hill, $1.50), which now has been charmingly illustrated.

Illustrated Calendars

Many popular and practical varieties of calendars are also offered this season. Let's single out a few. Evelyn Curro's **"Americana Calendar: Fire Engine Edition"** (Viking, $1.75) has a bouncing success story behind it. Miss

(*Continued on page 67*)

PRIVATE LIVES

The Halls of Color

"In the Castle of My Skin," by George Lamming *(McGraw-Hill. 313 pp. $3.75), is an autobiographical account of a young Negro's coming of age in a rapidly changing world—in this case, Barbados, BWI.*

By Harvey Curtis Webster

IN his introduction to George Lamming's autobiography Richard Wright makes an interesting generalization that most books about Negroes today illustrate: "Without adequate preparation, the Negro of the Western world lives, in one life, many lifetimes." The situations to which Negroes must try to adapt themselves vary according to time and place: the United States North and South; Kentucky and Mississippi; the South today and twenty years ago; Cicero and Harlem; British Barbados and South Africa; Creighton's feudal village (where Mr. Lamming grew up) in 1936 and the same village when it became the property of a Negro in 1945. During a period of twenty or thirty years the necessity to adapt to differing times and places often forces or permits a modern Negro to live the life of a serf, a workingman, a capitalist, an ignoramus, and an intellectual.

Mr. Lamming's story about himself stretches from his ninth birthday (his "ninth celebration of the consistent lack of an occasion for celebration") to his eighteenth when he is about to leave for Trinidad to teach school. During these nine years he either lives or becomes acquainted with the lifetime possibilities of Negroes in Barbados. He and those he knew started life as serfs of the effete but not unkindly Creighton. As they grow they choose (or are chosen by) different lives. Mr. Slime rises from teacher to trusted defender of his people, sinks to becoming a successful exploiter. Boy Blue is first a serf, then one who polices those who remain what he once was. Trumper goes from serfdom to second-class citizenship in America, returns to Barbados a convinced Negrophobe. Only Pa and Ma, the oldest in the village, are not changed by change and continue to accept what comes as the will of God and the white man. Only George becomes a man who sees the life of "Little England" as a part of a universal transformation that depends less upon skin color than upon political and economic changes that have come to appear inevitable.

George Lamming—"imaginative."

AS MY description indicates, Mr. Lamming's "In the Castle of My Skin" is more than an account of personal development. The author writes with considerable objectivity about all facets of life in Barbados: about the schools where teachers do or did spy on each other and treat the children with supercilious cruelty; of the color hierarchy among the Negroes that places black last and nearly white first; of churches where religion is sex scarcely sublimated; of the to a degree tolerated mingling of Negroes and whites.

Mr. Lamming is a gifted writer. He makes you see and smell the beaches and the slums of Barbados, hear the intonations of the Negroes as they talk with careless eloquence about sex, God, white people, and the troubles they've seen. He has the ability to startle you by the use of the apt unusual word. He waits for the weather "to rehearse his wishes," listens to the words of a hymn fall "like a fine drizzle through the trees" under which he stands. Although "In the Castle of My Skin" is occasionally verbose (as in the long section about the school), sometimes tedious (as in a good deal of what Pa and Ma say to each other), and frequently lacking in the intense inwardness that made Wright's "Black Boy" first-rate, Mr. Lamming's imaginative autobiography is most of the time highly rewarding both as a social and as a personal document.

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Wit on a Lariat

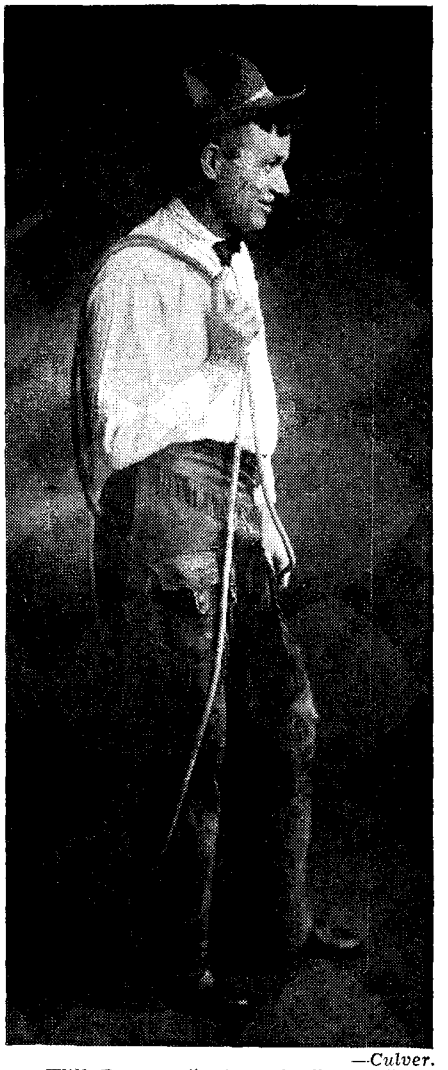
"Our Will Rogers," by Homer Croy *(Duell, Sloan & Pearce. 377 pp. $3.75), is a portrait of the now legendary American humorist-philosopher drawn by the man who wrote the novel which became Will's first talking picture.*

By John T. Winterich

WILL ROGERS was killed in an air-crash in Alaska on August 15, 1935, in ample time to win admission to the supplementary volume of the "Dictionary of American Biography," which has December 31 of that year as its terminal date. Death is essential for inclusion in the DAB, just as it is a prerequisite in the naming of a military installation. Dixon Wecter wrote the Rogers DAB entry, and the sources he listed, in 1944, were impressive in bulk and variety. There have been worthwhile additions, notable among them being "The Autobiography of Will Rogers," edited by Donald Day (1949). And now comes Homer Croy's detailed narrative, "Our Will Rogers," alike critical and sympathetic, well-rounded, breezy, and highly capable and honest reporting.

Mr. Croy gets into the act himself quite legitimately. His "They Had to See Paris" was made into Will's first talking picture. But Mr. Croy does not labor this affiliation. He writes with detachment, but it is not a deep-freeze kind of detachment. He is as informal as he is conscientious. When he interviews people he not only identifies their home towns but usually also gives their street addresses, as one who would say: "All right—if you don't believe me go and ring his doorbell." Even when people won't talk he tells you that. Thoroughness has been his watchword. He notes that in the crash which killed Will and Wiley Post, the round-the-world flyer, Post's gold watch stopped at the moment of impact, but Will's two-dollar job, hitched to his vest by a string, was still running when the rescuers salvaged his body.

Will Rogers's full name was Colonel William Penn Adair Rogers, the Colonel being as integral an element of the combination as the William. Colonel Adair, a fullblood Cherokee, had fought for the South in the Civil War, and Will's father, Clem Rogers, had been a lieutenant in Adair's regiment. Will himself, by Mr. Croy's careful reckoning, was nine thirty-seconds Indian. Will did not grow up into the unlettered frontiersman he let on to be. Mr. Croy points out that Mark



—*Culver.*

Will Rogers—"universal affection."

Twain quit school at eleven and that Will Rogers kept on going until he was eighteen. Actually, of course, Will's style was highly developed artistry, arrived at after awkward throes of parturition. Mr. Croy publishes for the first time (and Will's shade, peering over his shoulder, would not have been pleased) Will's earliest efforts at producing syndicate material. Will had two characters, Powder River Powell and Soapy (a barber), who were Mr. Dooley and Mr. Hennessey in ten-gallon hats, and who discussed topics of the day.

Mr. Croy sets the world straight on one nagging bit of business that has been worrying devout Rogersites for years. Was it true that Will "never met a man he didn't like"? (The third-person-in-quotes is correct; Will was citing the line he wanted on his tombstone.) It wasn't true at all. "There were many men he couldn't abide," says Mr. Croy. "He had a simple way of taking care of that: he just dodged them." Apparently Will looked upon a dodged character as unmet, thus upholding the validity of his famous declaration of universal affection.

The Vivid Ice

"Vagrant Viking," by Peter Freuchen *(Julian Messner. 422 pp. $5), recounts the life and adventures of a colorful Arctic explorer. Here it is reviewed by Sir Hubert Wilkins, who has led a number of scientific expeditions to the Arctic and the Antarctic.*

By Hubert Wilkins

THERE is today perhaps no one living who has had more and more kinds of adventure than Peter Freuchen. I know of no one more forthright in thought and action, more honest-minded and earnest in his appreciation of the Arctic and in the appraisal of its people—including the itinerant explorers. Yet in his new book, "Vagrant Viking," Peter, with his keen sense of the dramatic and his journalistic training, has pointed up, as have many others both contemporary and ancient, the crudities and cruelties of the northland without as conspicuously exposing the beauty of the Great Wide North.

In the book it is the Great White North, a land of perpetual ice and snow. We read of cold, freezing cold, devastating cold even to the extent of freezing Freuchen's own feet, the toes of which he himself had to sever. We read of gory killings, murderers, and murders both casual and premeditated; of wolves, and men, devouring dead men; of men whipping others, others abandoning men to starvation and death by freezing; of eating, with satisfaction if not relish, dogs that have worked faithfully for months or years; of eating abandoned footwear, of cheating death by the slightest margin after falling into cavernous crevasses, and of being limb-bound in what was practically a close-fitting coffin of solid ice.

Yet we do not read of the colorful beauty of flower-decked summer scenes which miraculously and suddenly appear from beneath the snow. Nothing of the serenity of valley and lakeland teaming with myriads of unmolested animal and bird life mating, sporting with, and training their young. We read of blizzards and snowstorms, of ripping, roaring sea-ice slabs crushing, splitting, and spewing men to their doom in the icy sea, yet we learn nothing of the grandeur of the Arctic Pack, the purity of undriven snow, the scintillating, shot-silk coloring of young ice crystals bowing saucily toward a low-hung sun.

Fantastic personal adventures and personal feats of almost unbelievable

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heroism, startling as they are, are told with genuine modesty by Freuchen, as those who read between the lines well know. But, withal, there is a display of drama and poetic license which is second nature to the author when dealing with unimportant and impersonal matters.

One rotten apple in the middle of a barrel does not mean that the whole parcel is unfit for consumption, but when the unsound fruit is discovered it makes one wonder as to the packer's carefulness in checking the material. And so it is with the "Vagrant Viking." There it is stated: "My confidence [in the Arctic Submarine venture] was misplaced—three days out of New York the *Nautilus* was shipwrecked and towed back to the shore." The *Nautilus,* mainly for economic reasons, was towed part way across the Atlantic before going under the Arctic pack ice and to within 450 miles of the North Pole. The vessel did not return to America; it was sunk by order of the Navy only after it had served to demonstrate the feasibility of under ice travel.

In his book Freuchen has, among many other things, implemented what Stefansson once referred to as an appropriate time exposure, a time to review the realities of expeditionary happenings and expeditioners' characters. Freuchen relates that Peary "traded all of Cook's belongings to the Eskimo" and naively remarks, "Peary never failed to pay well for everything he got." The friction between the commander and the staff of the Crocker Land Expedition is revealed as well as the murder of an Eskimo by one of the white members of that expedition in order that he might take the Eskimo man's wife. In the book it is told that another famous explorer commandeered many tons of supplies and sold them for his own profit, supplies which if rightfully delivered would have saved the lives of some and much suffering by many other people. It seems that individualism in discovery is often dollar-individualism, too.

The book is crammed with many revealing personal experiences of youth, manhood, politics, and war, and accounts of purposeful travel in areas from almost one end of the world to the other thus belying the title "Vagrant." But there will be no doubt in the mind of any who read the book that the author is a Viking who dispensed far more goodwill than terrorism.

Californian Poetaster

***"Splendid Poseur," by M. M. Marberry** (Thomas Y. Crowell. 310 pp. $3.75), is a biography of Joaquin Miller, the prolific poetaster from the Far West who cut a wide swathe in the literary salons of the East and of Great Britain in the last decades of the last century.*

By Oscar Lewis

JOAQUIN MILLER (born Cincinnatus Hiner Miller) is now an all but forgotten figure in the literary annals of the country, with the outlines of his career compressed into a few lines in biographical reference books and with the prodigious amount of poetry he wrote during his long lifetime unknown and unread today save for occasional brief excerpts in the more comprehensive of the anthologies.

—Jacket of "Splendid Poseur."

It was not always so. Some three-quarters of a century ago he was one of the most widely celebrated of American writers, his name and works and, most of all, his flamboyant personality, known to millions on both sides of the Atlantic. The extraordinary method by which he achieved this international renown is set forth in detail in M. M. Marberry's "Splendid Poseur." It was decidedly not because of the quality of his poetry, for his talents in that field were meager indeed and his successive works were either ignored by most of the influential critics of his day or else were roundly denounced for the banality of their themes, the crudities of their construction or, most of all, for their interminable length.

With these judgments few present-day readers who look into his "Collected Works" (published in seven bulky volumes in 1908) are likely to have any quarrel. He was a prolix and slipshod workman and definitely no shining ornament of American letters. What, then, was the secret of the tremendous reputation he once enjoyed? The answer is to be found in what was, for him, a highly favorable combination of circumstances. He appeared out of the Far West at a time when public interest in the American frontier was high both in the eastern half of the country and abroad. Moreover, Miller himself (who, whatever his other shortcomings, was no fool) had the native shrewdness not only to recognize that fact but to see in it an opportunity to further his own fortunes.

Thus when he came down from Oregon to San Francisco in 1870 and pushed on, first to New York and then to London, he had already assumed the role he was to play for the next forty years; that is, as a native and untrammeled son of the wilderness, an authentic frontier poet. Terming himself alternately the "Byron of the Rockies" and the "Poet of the Sierras," he proceeded to play the part with a thoroughness and gusto that both delighted and scandalized effete literary circles on the East Coast and in England.

In London he became the literary lion of the 1870-1871 season, where he was looked on as the very personification of the frontier as he frequented the best clubs and strode into the drawing-rooms of literary-minded hostesses togged out in red shirt, with pants legs tucked into high boots, a bearskin draped nonchalantly over his shoulders and the handles of foot-long bowie knives projecting from his belt.

To be sure, other Americans in London denounced him as an imposter and not only charged, but proved, that many of his tales of daring deeds he had performed in the West were pure fabrications. But their protests went unheeded and, until the novelty wore off, he was invited everywhere. Although the sudden fame—or notoriety—he then achieved grew dimmer with the passing of time, enough of it clung to him so that even during his last years crowds of pilgrims continued to seek him out in the cabin he had built on a hilltop overlooking San Francisco Bay, and where he died as recently as 1912.

"Splendid Poseur" does full justice to the by no means inconsiderable achievements of one who, whatever his defects as a poet (and there are many), was surely one of the most picturesque and entertaining figures one is likely to encounter in the whole range of American literature. We are grateful to know well another salty, colorful product of the West.

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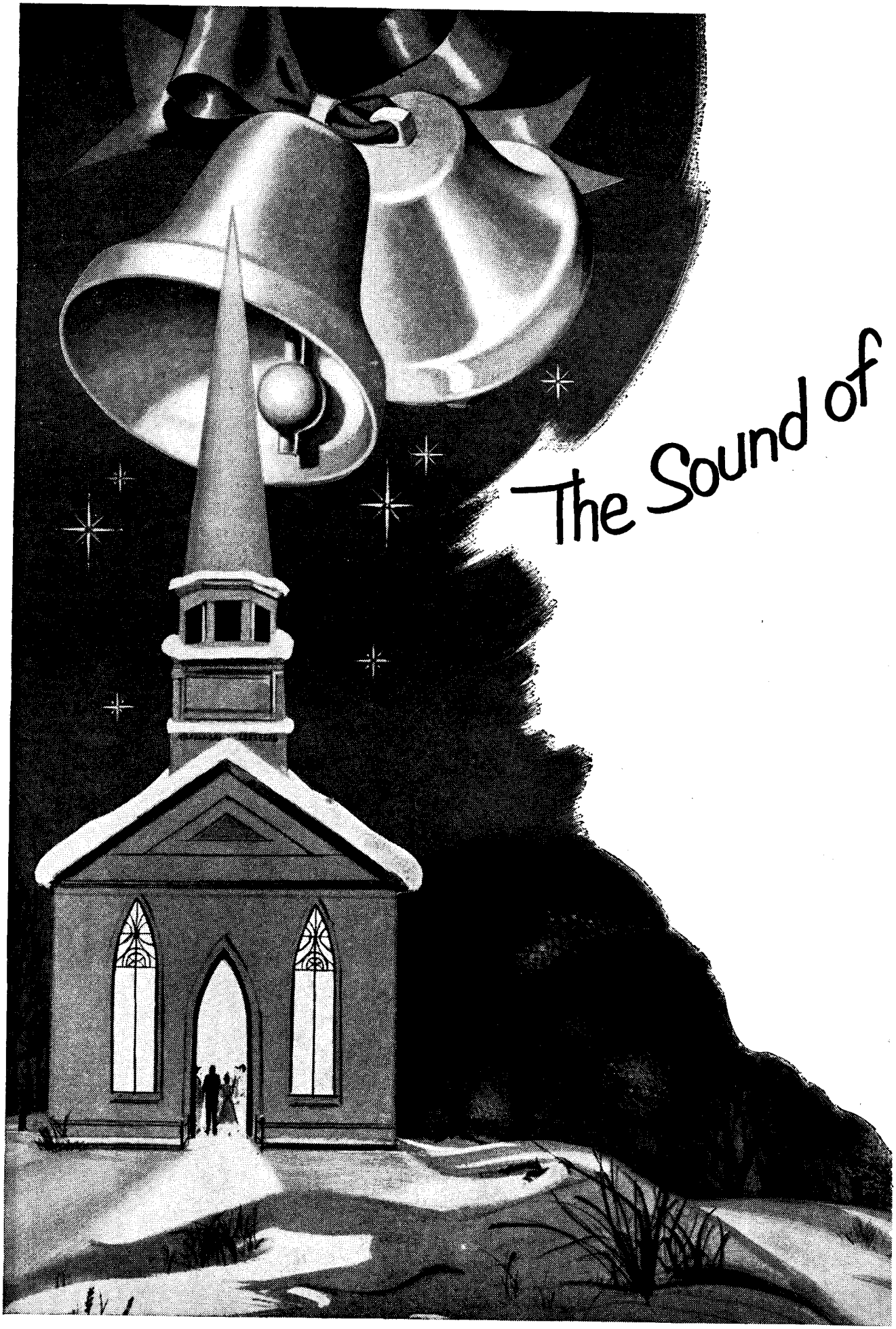

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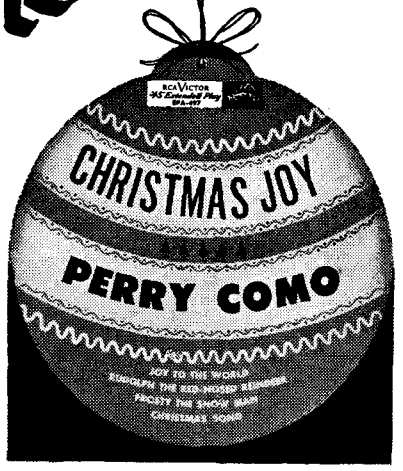

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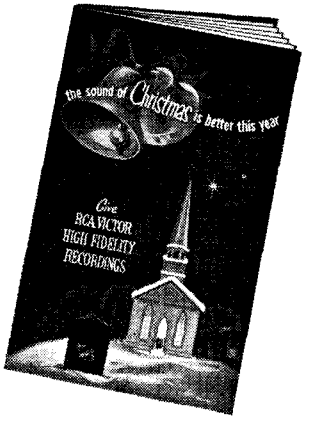

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Tale of Professional Illusion

"Curtain Time," by Lloyd Morris *(Random House. 380 pp. $5), recounts the colorful story of the American theatre from 1820 to the present. Arthur Pollock, who reviews it here, was for many years drama critic of the* Brooklyn Eagle.

By Arthur Pollock

LLOYD MORRIS, author of "Incredible New York" and, with John Van Druten, of the play "The Damask Check," is one of the theatre's most ardent lovers. In "Curtain Time" he writes about it with devotion and equanimity, chronicling romantic and riotous doings on stage and back stage from 1820 to the day before yesterday with a calm respect for fact and every indication that glamor cannot dizzy him.

The story of the American theatre spans the century from the days when "nice" people were flayed by their pastors for playgoing and Edmund Kean had difficulty getting the hard-drinking English star, George Frederick Cooke, buried in St. Paul's churchyard to the present, when from a tiny screen Milton Berle can leap right into the most proper home and all but sit down in the family's lap. All these excitements Mr. Morris crowds into one handsome volume.

It is a robust tale with, for a starter, the great and Byronic Kean, English and eccentric, getting himself howled off the stage and the worshipers of Edwin Forrest, of Philadelphia, driving Charles Macready back to London with a carefully staged riot wherein the enthusiastic playgoers discovered that discretion is the better part of bigotry only when they were faced with cannon in the streets of New York and twenty noisy people lay dead. The theatre was taken seriously in those days.

It is a tale of morals and millions; of egos too big for small bodies; of stars touring in stagecoaches or floating down rivers on barges, using their scenery for sails or, when the railways came, trouping in gilded private cars. It is a tale of lovely women shocking or enchanting thousands from the Bowery to the San Francisco of the gold rush; of Lola Montez the audacious and the sweet Maude Adams; of Charlotte Cushman playing Nancy Sykes and sounding "as if she spoke through blood," and of Duse, a revelation of stillness; of Rachel, with "marble face and flaming eyes" of whom "people whispered black things," and the serene and lovely Ethel Barrymore; of Matilda Heron impersonating a Camille that shocked critic William Winter and brought the "woman with a past" to this country's drama, and Mrs. Anna Cora Mowatt (to whom Poe gave a good notice) making the theatre more lifelike; of Katharine Cornell playing the "Candida" that Richard Mansfield dropped after three rehearsals. Of Ellen Terry and Henry Irving and George M. Cohan and Arnold Daly and Clyde Fitch and the Dan Frohman who hoped to bring Bernard Shaw over here to hack out plays for him on an annual salary. And of the gentle, troubled Edwin Booth, most sensitive actor of his day, and John Barrymore, who didn't want to be a pretty boy or an actor either, and was, or might have been, the greatest of them all.

WE SEE this country acquiring a theatre of its own, an acting style, free of England and France. We see the swindled American playwright no longer pushed to starvation or suicide when the astonishing Dion Boucicault, who said he wrote "The Colleen Bawn" in five days but didn't, brings about the copyright law of 1865 because he believes that playwrights shouldn't have their work stolen, though he goes on helping himself to the work of dramatists who happen not to be American.

The theatre creeps painfully from the heroics of 1820 to a highly admired realism that is now deplored. Arthur Hopkins, Winthrop Ames, the Theatre Guild help to make the best dramatic literature profitable on the stage. Eugene O'Neill, Arthur Miller, Moss Hart, Tennessee Williams attempt to extend the drama to some point where imagination transforms reality or in a more roundabout way gets to the heart of it.

Ours has been a theatre of broken precedents and broken hearts, of great actors, great drinkers, great heels, great love stories. The theatre repeats itself and will go on repeating itself. Charles Frohman, Augustin Daly, David Belasco fired actors for having a will or ambition of their own and too little humility. It's an old story. Stars short of stature and of unprepossessing appearance by way of compensation overworked or worried themselves into oblivion. They still do.

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Apples from Teacher

George Jean Nathan's "The Theatre in the Fifties" *(Alfred A. Knopf. 298 pp. $4.50) is a new collection of the criticism of the most provocative living writer on the American stage. John Van Druten, who reviews it here, is a highly successful dramatist, known for his "Voice of the Turtle" and other plays.*

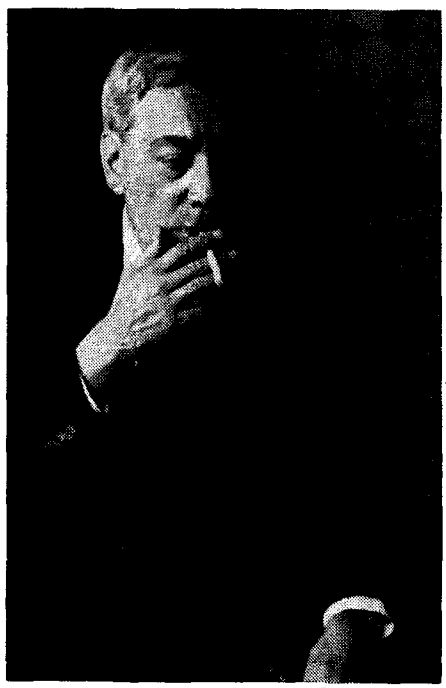
By John Van Druten

WHEN I came to this country in 1926 it was my job to become acquainted, as fast as it could be done, with the equipment of the American theatre, which was a vitally stimulating one. Almost the first guide was a book by George Jean Nathan, which revealed a devastating and unfoolable criticism that I had known before only from George Bernard Shaw. The sound of the smashing of hallowed images is always the pleasantest noise to a youngster's ears, and Mr. Nathan's instruments were the rowdiest that had yet been heard. I had just emerged from a belief in the God-likeness of Maurice Maeterlinck, and I heard Mr. Nathan saying: "We used to consider Maeterlinck a voice in the wilderness. We have come now to realize that he is only a wilderness in the voice." I decided then that he was my man in the theatre, a truthful debunker, to use a period phrase, the determined figure of honesty that in the Fifties he still is.

I know him to be unpopular in many theatrical circles, and that my pleasure in his judgments is usually attributed to the fact that he has been generous to my work. I cannot deny that that factor has a value, though I must also point out that his latest book, "The Theatre in the Fifties," gives me one very excellent notice and one very destructive one. If I consider the latter to be exaggerated in its view, I must also admit that the piling-up of every weapon of ridicule, from the sledge hammer to the rude-noise instrument, has always been his especial weapon, and that if it has delighted me when I have agreed with his judgment I must be prepared not to argue with it when it is turned on me.

Attack has always been his approach to clearing the way for the theatre he admires, and I must admit that his attacks, rather than his rarer enthusiasms, have been the things I have shared best with him. We see the same things as deadwood and underbrush in the jungle pathway, even if we do not always agree on the ultimate objectives. From the present volume (as from all the past ones that keep pushing lesser works from my limited bookshelves to make room for them) there are dozens of devastating phrases that I wish I had space to quote. They rank with lines from Bernard Shaw's musical and dramatic criticisms as permanent in my mind. There is Shaw's description of a certain tenor's singing as being "tasty yelling," which covers an acreage of concert and operatic ground for me. Nathan has a description of a Southern set where "the surplusage of hanging moss made the stage look like a bargain fire-sale of tons of wet, imitation lace." These are word pictures that one can never forget.

In the circles where Mr. Nathan is disliked there is a theory that he is an old-fashioned critic. To this he has given the final reply in the first line of this volume. It is a startling and wonderful sentence. "Undoubtedly, one of the things that has injured the theatre with much of its public is the improvement it has shown in its later years." This rarest of admissions from a critic who has been writing of the theatre for forty years, this recognition of an advance in the styles of writing and acting is something so valuable and so heartening that I am willing to clear more and more volumes from my shelves for all those that I hope Mr. Nathan is going to give us. The theatre is improving. I have always believed that. It is wonderful to read it here. Three cheers for Mr. Nathan.



—*Louis Faurer.*

George Jean Nathan—"three cheers."

Jeeves on Broadway

"Bring on the Girls," by P. G. Wodehouse and Guy Bolton *(Simon & Schuster. 272 pp. $3.95), is the joint memoir of two men who collaborated on a series of musical comedies that delighted Broadway a quarter of a century ago.*

By Lee Rogow

SHOW-BUSINESS memoirs being a publisher's staple, like horehound drops at the chemist's, we get our share of them each year, twining some individual's life around the trellis of remembered shows and songs. But suppose it were to happen that one of the brighter lives in the theatre had been lived by someone who could write with the wit and charm of P. G. Wodehouse? Wouldn't that make for an engaging memoir? You'd have all the spangles of the theatre, and all the delight of Wodehouse's urbane foolery, and it might turn out to be a sinfully pleasant piece of reading.

Well, it just so happens that that is exactly what has happened. Mr. Wodehouse is already sufficiently celebrated as the owner and proprietor of an improbable literary dominion situated approximately within the bounds of the English empire. But only those who are old enough to be President may be aware that he was also a felicitous lyricist whose theatrical collaborations with librettist Guy Bolton created a sprightly new style of musical comedy when the century was in its teens.

Now, in the Indian summer of his career, Mr. Wodehouse has set down his recollections of those Princess Theatre days, and the result—"Bring on the Girls," by name—is a tender and whimsical triumph of personal storytelling. Mr. Bolton's name is joined with Wodehouse's on the title page, as it was on the program of "Oh, Boy," "Leave It to Jane," and many another tinkling success. This book is the story of their collaboration, and there is no dividing line to show where one pen left off and the other typewriter began; if both wrote, they made the transitions as neatly as horn-players cutting up the Tschaikowsky Fifth. In any case, the quality of the book is unmistakably, deliciously Wodehouse.

Enclosed find sample.

Here is the dialogue at the first meeting of this happy couple:

Bolton: "Kern says you write good lyrics."

Wodehouse: " 'Good' is a con-

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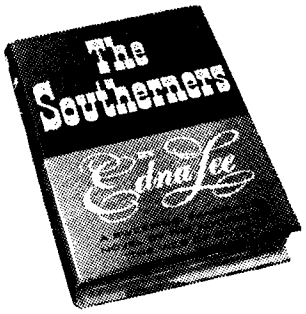

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servative word. 'Superb' is more the *mot juste.*"

Bolton: "Have you done any over here?"

Wodehouse: "Not yet. But only the other day I missed landing a big job by a hairsbreadth. Somebody gave me an introduction to Lee Shubert, and I raced round to his office. 'Good morning, Mr. Shubert,' I said. 'I write lyrics. Can I do some for you?' 'No,' said Shubert. Just imagine if he had said, 'Yes.' It was as near as that."

Bolton and Wodehouse had this meeting when Jerome Kern was looking for a new rhymester for a show to follow "Very Good, Eddie" at the intimate Princess Theatre. Their first production together was "Miss Springtime"; the last Broadway appearance for either of the team was when the revival of "Showboat" in 1946 included P.G.'s imperishable lyric for "Bill."

Between these two occasions were experiences in New York, London, and Hollywood which brought them into contact with a gallery of theatre nabobs. There was the Napoleonic A.L. Erlanger, who could cure a sensitive tenor's laryngitis by shaking him like a dust mop and commanding, "SING!" There was the thrifty Colonel Savage, who settled arguments over authors' royalties by flipping a coin with two tails. There was Flo Ziegfeld, who has been turning up in several memoirs this season, but never more entertainingly than in this one, for before the eyes of W. and B. he put his yacht into port to pick up a special chef whose touch with the terrapin was the only one the great glorifier could abide.

The two friends had wonderful fun, made pots of money, and had good conversation. Wodehouse even had a real live butler who was the living counterpart of Jeeves. At this point, as at several others in the book, it is hard to determine whether nature is imitating art or the other way round, but the stories are delightful and only a churl would complain.

—*From "The Oliviers."*

Sir Laurence and Lady Vivien—"even the failures are seen to have marked advances."

Knight Under Lights

"The Oliviers," by Felix Barker *(J. B. Lippincott. 371 pp. $5) is an authorized biography of Great Britain's foremost acting couple, Sir Laurence Olivier and Vivien Leigh.*

By Maurice Dolbier

IN 1923 when St. Edward's School, Oxford, gave its Christmas term production of "A Midsummer Night's Dream" a member of the audience noted that the best performance was by the boy who played Puck—and wore (it was his own idea) two green lights attached to a pocket battery. He seemed to have more "go" in him than the other actors. He still does.

Some later critics have felt that Sir Laurence Olivier's "go" has on occasion gone too far. In 1935 when he alternated with John Gielgud in the role of Romeo one distressed reviewer wrote: "Mr. Olivier plays Romeo as though he were riding a motor-bike." In 1937 James Agate said that Olivier's Hamlet at the Old Vic was the best performance of Hotspur that the present generation had seen. The actor himself regarded his death scene in "Coriolanus" (complete somersault down a staircase, three side-rolls, and a crash just short of the footlights) as rather show-offish, but saw that "this sort of thing" brought up the applause. His latest film appearance, as Macheath in "The Beggar's Opera," caused some headshaking over his temerity in offering himself as a singing star, but the public reaction is best summed up in the admiring comment I overheard at one showing: "That Olivier's a smart cookie!"

Yet, as one reads Felix Barker's absorbing biography, "The Oliviers," even the Olivier failures are seen to have marked advances, rather than retrograde steps, in the history of the modern theatre and in the creative life of one of its foremost history-makers. His Romeo "dashed the poetry to smithereens," but this was because Olivier was determined to be the real Romeo, "an adolescent Italian . . . a tongue-tied boy fumbling for words." His Iago bewildered audiences who expected the usual sinister schemer, because Olivier had worked out the part according to a theory advanced by Freud's friend Dr. Ernest Jones. The failures have been problems unsolved, but the player had the sense to see that they were problems and the courage to attempt to solve them. And when, as in his Lear, his Oedipus, his Henry V, the problems are completely solved one can only repeat John Mason Brown's words:

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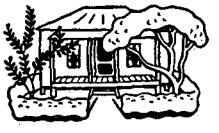

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"I have seen the sun rise. And I refuse to mistake it for the moon."

The same combination of courage and intelligence has been evident in the career of Vivien Leigh, along with an assurance that Sir Laurence has sometimes lacked (in his first encounter with Henry V he loathed the role and felt that nothing could be made of it). The girl whose exquisite young beauty bowled over the London critics when she appeared in a West End comedy was sure that she could play the fiery Scarlett O'Hara; the warm and lovely woman whose performance as Lady Hamilton made her the Red Army's Pin-up Girl was sure that she could play the cynically comic Sabina in "The Skin of Our Teeth"; the bewitching Lady Teazle was sure that she could play the tragic Blanche of "A Streetcar Named Desire." On all these occasions she was right, as she was when she tackled Anouihl's Antigone despite Sir Laurence's attempts to dissuade her.

MR. BARKER quotes a friend of the Oliviers as saying that Vivien always felt that Larry's was the great and important destiny. . . . I think her incentive for her development as an actress was to be on a par with him." Olivier has said that he has given her advice, as any actress might expect from a producer, but that her achievements have resulted from her own ability and hard work. In any event, the English theatrical firmament, already well spangled with stars, has been the scene of a strange but welcome phenomenon: the rising of two suns.

"The Oliviers" is an "authorized" biography in the sense that Mr. Barker had the active cooperation of Sir Laurence and his lady in the book's preparation. The author reports, however, that there were no vetoes and no censorship of opinions. He had access to their personal letters and to journals kept by Sir Laurence. This, one might think, would result in the depicting of exciting and colorful personalities, but there seems to be more witty individualism in one letter from Sir Laurence's Horatio-like fellow-knight, Sir Ralph Richardson, than in all the Olivier private jottings. There have been romance and adventure, failure and triumph, in the life story of the Oliviers, but to an even greater extent than is customary in the world of the theatre these two are most exciting, most real when they are being other persons. Increasingly their lives have become engrossed by their art. Long may they live!

Lights! Camera!

"A Pictorial History of the Silent Screen," by Daniel Blum *(G. P. Putnam's Sons. 320 pp. $10), is an album of stills and photographs of stars from the films (mostly American), produced between 1895 and 1929.*

By Arthur Knight

THERE must still be some who recall the fabulous era of the silent films with a nostalgic sigh, and to these Daniel Blum's "Pictorial Album of the Silent Screen" will have an especial appeal. It is crowded—even overcrowded—with stills and star photos of the years between 1895 and 1929, generally some twenty to the page. And since even a single frame is often enough to recall an entire movie this volume is singularly rich in memories. Because he has chosen not only the "big" pictures of each year, but a good cross section of the ordinary releases as well, an extraordinary sense of what might be called the climate of American production begins to emerge, particularly if one turns

(*Continued on page* 69)

PHOTO CONTEST: Two different worlds are reflected in these entries in *The Saturday Review*'s Travel Photographic Contest. On the left, the graceful charm of an early spring morning in Rome has been captured by Heath Bowman, of the American Embassy, Paris. Mr. Bowman used a Rolleiflex. The heat and dust and Oriental strangeness of Fez, French Morocco, fill the photograph on the right, taken by Gerald M. Chanin, of New York City, also with a Rolleiflex. These photographs are among many others being judged in *SR*'s photo contest, in which there are twenty-six prizes, including a trip around-the-world via Pan American World Airways' giant new luxury airliners. The contest ended November 1.

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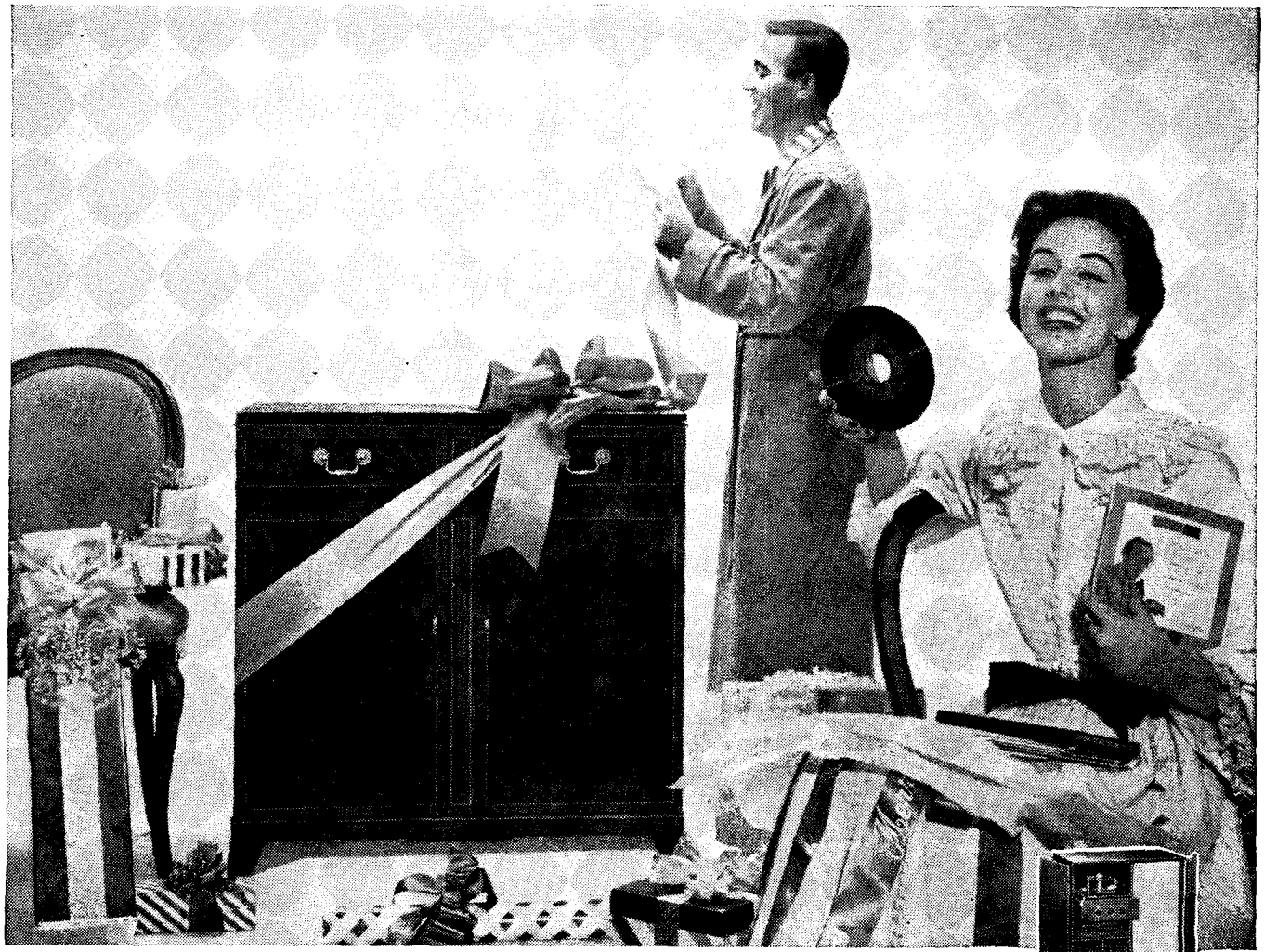

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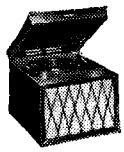

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Mistletoe over the Green Room

THE essential requirement of a Christmas present is that it be a luxury. If not one would merely send a check. Since theatre books are seldom needed as much as they are wanted, they fit this specification admirably and make exciting gifts for people who would otherwise browse longingly past them. This fall's cluster of theatre books is a full one, and you should be able to find something for every depth of theatre-going interest. Ascertaining that depth may be difficult, but one good clue is the kind of play the intended recipient goes to.

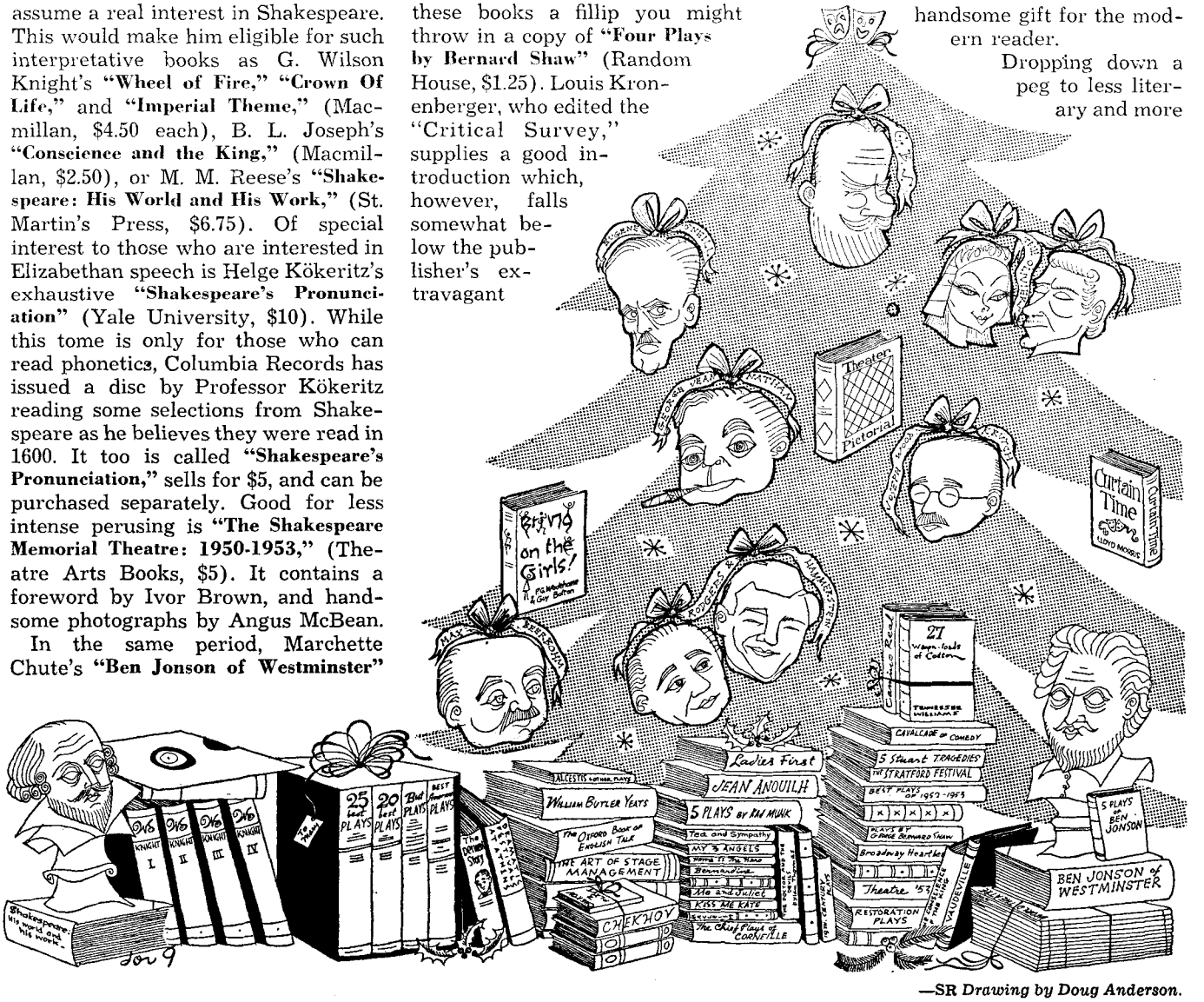
If, for instance, he went this year to "Love's Labour's Lost," or "The Merchant of Venice" at New York's City Center, or journeyed to Canada to see Alec Guiness in "Richard III," or "All's Well that Ends Well," you can assume a real interest in Shakespeare. This would make him eligible for such interpretative books as G. Wilson Knight's **"Wheel of Fire," "Crown Of Life,"** and **"Imperial Theme,"** (Macmillan, $4.50 each), B. L. Joseph's **"Conscience and the King,"** (Macmillan, $2.50), or M. M. Reese's **"Shakespeare: His World and His Work,"** (St. Martin's Press, $6.75). Of special interest to those who are interested in Elizabethan speech is Helge Kökeritz's exhaustive **"Shakespeare's Pronunciation"** (Yale University, $10). While this tome is only for those who can read phonetics, Columbia Records has issued a disc by Professor Kökeritz reading some selections from Shakespeare as he believes they were read in 1600. It too is called **"Shakespeare's Pronunciation,"** sells for $5, and can be purchased separately. Good for less intense perusing is **"The Shakespeare Memorial Theatre: 1950-1953,"** (Theatre Arts Books, $5). It contains a foreword by Ivor Brown, and handsome photographs by Angus McBean.

In the same period, Marchette Chute's **"Ben Jonson of Westminster"** (Dutton, $5) is a fascinating biography of that playwright. If you would like to make your gift of this book more interesting and doubly valuable you might enclose in the same Christmas package a book of five of his plays, World Classics Series #524 (Oxford University Press, $2).

A second category of reader, no less perceptive than the above, would be the kind of person who delighted in last season's production of "Misalliance." For this enthusiast there is a fine collection of essays entitled, **"G. B. Shaw: A Critical Survey"** (World, $6). A little less ambitious but highly informative is **"Shaw's Corner,"** (Roy, $4.50). The latter is a series of conversations related by Shaw's next-door neighbor at Ayot St. Lawrence, Stephen Winsten. To give either of these books a fillip you might throw in a copy of **"Four Plays by Bernard Shaw"** (Random House, $1.25). Louis Kronenberger, who edited the "Critical Survey," supplies a good introduction which, however, falls somewhat below the publisher's extravagant blurb claiming that it "matches the brilliance and perception of the Shavian plays." The prefaces to all four plays are included without abridgement.

SHAW is not the only great modern playwright to be discussed in current books. Edward Owen Marsh has written an intelligent appraisal with plot synopses of all of Jean Anouilh's twenty-odd plays, which he entitles **"Jean Anouilh: Poet of Pierrot and Pantaloon"** (British Book Centre, $3.50). Edwin Engel has analyzed America's foremost playwright in **"The Haunted Heroes of Eugene O'Neill"** (Harvard University Press, $4.75); and David Magarshack has composed a biography called **"Chekhov: A Life"** (Grove, $6). The Chekhov biography could be given along with a 65-cent Penguin edition of three of his plays. Besides these objective works, there is **"William Butler Yeats: Autobiography"** (Macmillan, $5), and a companion volume of **"The Collected Plays of William Butler Yeats"** (Macmillan, $5). It is difficult to think of a more handsome gift for the modern reader.

Dropping down a peg to less literary and more



—SR *Drawing by Doug Anderson.*

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popular stage personalities whose lives are of interest, there is Felix Barker's illustrated biography of **"The Oliviers"** (pronounced *O live yeas*) (Lippincott, $5). The current president of ANTA, Clarence Derwent, has dipped into the events of a long and wide career to write **"The Clarence Derwent Story"** (Henry Schuman, $5). And Bernard Sobel relates the travails of being Ziegfeld's press-agent in **"Broadway Heartbeat"** (Hermitage House, $3.50). Joe Laurie, Jr. has written a history of **"Vaudeville"** (Holt, $5), and Richard Gehman and Vincent Sardi have written the history of that other Broadway institution **"Sardi's"** (Holt, $3).

Switching from these specific books to volumes of general criticism and perhaps wider interest, we have four books, each of which will have a slightly different audience. George Jean Nathan, Broadway's strictest policeman, has put together a collection of his opinions on plays and players of the past few seasons in **"Theatre in the Fifties"** (Knopf, $4.50). Joseph Wood Krutch demonstrates that it is not his brain but his bronchial tubes that needed rest in a keen attempt to bring all of modern drama in one focus in a short volume, **"Modernism in Modern Drama"** (Cornell University Press, $2.75); Max Beerbohm's best Edwardian dramatic criticism has been lumped together in the witty **"Around Theatres"** (British Book Centre, $6.75); and a British professor, Raymond Williams, provides a learned, earnest, and well-annotated thesis entitled **"Drama from Ibsen to Eliot"** (Oxford University, $3.75).

OF EVEN more general interest to those who like any kind of theatre are two illustration-filled books. The first is Lloyd Morris's potpourri of American theatrical events since the turn of the nineteenth century, titled **"Curtain Time"** (Random House, $5). The other is **"Theatre Pictorial"** (University of California Press, $10), a picture atlas of 560 prints which illustrate the growth of the theatre from the caveman to the present time.

Finally, for those who are musical comedy fans there are two nicely illustrated books which throw light on that gay and daffy branch of show business. P. G. Wodehouse and Guy Bolton have recalled in light-hearted style some of the more amusing incidents in their career of putting together musical comedies. They have called it, appropriately, **"Bring On the Girls"** (Simon & Schuster, $3.95). With somewhat more sobriety, Deems Taylor has put together an appreciative appraisal of the team of Richard Rodgers and Oscar Hammerstein, naming it **"Some Enchanted Evening"** (Harper, $3.95). This item could be combined with a copy of **"Me and Juliet"** (Random House, $2.50).

The above books should take care of almost any reader, but the Christmas-gift buyer should consider other possibilities, as well. For instance, there are some new opportunities for play-library building. John Gassner's four-volume **"Best Plays of the American Theatre"** is now available in a boxed set (Crown, $18.50) and because of its fine selection and complete introductory material is an ideal way to have these plays. **"Nineteenth Century Plays"** (Oxford University Press, $2) fills a more special gap in most libraries because, unfortunately, the English plays of that era (up until Wilde, who is not included) are substandard and therefore rarely reprinted. Of course, there are the individual Broadway plays, and recent issues go back as far as **"Kiss Me, Kate"** and forward to Robert Anderson's **"Tea and Sympathy"** (Random House, $2.50). Tennessee Williams's controversial **"Camino Real"** (New Directions, $3) belongs in this category and will be even more controversial because it contains a new prologue. Two brand-new Williams one-act plays have been included in the new edition of **"Twenty-Seven Wagonloads of Cotton"** (New Directions, $3.50) and both of these books together would make a fine double present.

Also for library building in other categories, those who collect histories of important theatres will welcome T. C. Kemp's and J. C. Trewin's **"The Stratford Festival"** (British Book Centre, $5.50). Specialists in the Greek and Roman theatre will all want to have Sir Arthur Pickard-Cambridge's **"The Dramatic Festivals at Athens"** (Oxford University Press, $10). W. Macqueen Pope's **"Ladies First"** (British Book Centre, $4.50) is a gallery of actresses and attendant biographies for those who follow the English theatre. And **"The Oxford Book of English Talk"** (Oxford University Press, $5) is a treasure house of dialogue, much of it from plays that are fairly obscure. This book, like the Kökeritz record, is a good way to train your ear to think about the sound of English on the stage.

For actors there is Michael Redgrave's **"The Actor's Ways and Means,"** (Theatre Arts Books, $3); for directors the anthology **"Directing the Play"** (Bobbs Merrill, $4), and for stage managers, and what actor or director has never had to do this thankless job, Bert Gruver's **"Stage Manager's Handbook"** (Harper, $3). Undoubtedly I have left out some worthy books, but if you can't find something for a friend among the above you're keeping mighty strange company. —HENRY HEWES.

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SR GOES TO THE MOVIES

Korea by Camera

RARELY has a war been fought with less popular enthusiasm than the U.N. "police action" in Korea which ground to an uneasy halt this past summer. To most people its aims seemed obscure, its battles remote, its armistice indecisive. It was a war of "limited patrol activity" and "strategic withdrawals." We seemed forever to be taking the same hills. Irritation or apathy were the chief reactions to three years of inconclusive combat, punctuated only occasionally by the heartbreak of injury or death to a loved one. Personal loss merely made the entire conflict seem more meaningless.

Owen Crump, a Hollywood film writer and producer, felt strongly that a movie might help the public to a better understanding of the nature of combat in Korea, might bring the war a bit closer to us in this country. As a colonel in the last war he had served with the Air Corps' Motion Picture Service, producing training and informational pictures. He knew the effectiveness of films, and he had seen Korea at first hand. On his own in 1951 he had made a short there for the Department of Defense on air evacuation of the wounded, "One Who Came Back." Its success led him to believe that a feature film on the war itself could do even more good. The Department of Defense agreed and, with producer Hal Wallis backing the venture, Crump and a crew of seven men left for Korea last February.

The result is **"Cease Fire"** (Paramount), filmed almost entirely in the combat zone and drawing the greater part of its cast from the G.I.'s themselves. "Cease Fire" makes no attempt to explain the issues of the Korean conflict, the precise nature of a "police action." What it does do, and superbly well, is to give meaning to that favorite newspaper phrase "limited patrol activity." On the last day of the war an American patrol is ordered to reconnoiter a hill which may contain a Red outpost. Its thirteen "volunteers" are all fairly familiar types—the knowledgeable sergeant, the taciturn private allergic to orders, the stout comic, the Negro BAR man, the boy who is considered unlucky on a patrol. Their leader is a slim young lieutenant to whom war is a series of nasty jobs to be gotten through as efficiently as possible, with time out for neither questions nor arguments.

Crump carefully recruited his cast to fit the types he had in mind. But because these men are playing themselves the effect is anything but stock. As Hollywood has proved so many times, no actor can play a soldier quite so well as a real soldier. The little things that make for conviction are too easily overlooked. Crump's lieutenant is no dauntless Errol Flynn hero. Out of uniform he might be a rather harried bank teller; in uniform he is a shavetail—probably a "ninety-day wonder"—with a brusque manner to cover his uncertainty. The sergeant handles himself with the quiet efficiency of the seasoned combat man. Even the comic is a soldier first. On patrol they wriggle on their bellies in the crablike, indecorous manner that means survival. They probe for anti-personnel mines with all the nervous, intense concentration of the real thing. Their talk, unrehearsed for the picture, is plain and irreverent. (Two "hells" and a "damn" had to be deleted from the sound track before the Breen Office would grant the film its seal of approval.)

Crump explains that he got his performances from the G.I.'s by simply describing to them the situation for each scene, then drawing from them the natural action and lines. As soon as he felt a scene was right he would shoot it without rehearsal, holding re-takes to a minimum to maintain spontaneity. Working on terrain that the men had recently fought over, he found it was not too difficult to re-create in them the state of mind of actual combat. Improvisation was the key to his method, and a fluid script that readily permitted changes. In fact, he even had in mind an alternate ending to be used in case the Korean peace talks failed. As it turned out, he finished his location shooting the day after the armistice was signed in Panmunjom.

To complete his production Crump later added a few scenes with behind-the-lines war correspondents that tie the picture together. Again he avoided stars, choosing instead anonymous bit players whose very awkwardness would blend with the non-professional feel of his combat scenes. This may sound like a back-handed compliment, but in practice it works out rather well. Incidentally, "Cease Fire" was photographed in 3-D, vastly complicating Crump's technical problems in making a film so far from the stu-

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dios. He felt—correctly, as it turns out—that the depth dimension would add importantly to his audience's awareness of the steep, treacherous terrain over which this war was fought and he manfully refrained from using it for cheap thrills. "Cease Fire" is far from perfect. It has moments of lamentable sentimentality, and Dimitri Tiomkin's score is persistently loud, blatant, and hollow. All in all, however, it is an absorbing film.

* * *

By one of those master strokes of miscasting that only Hollywood is capable of, Geraldine Page, who won considerable acclaim for her subtle and tender performance in last season's "Summer and Smoke," now makes her first major film appearance opposite John Wayne in a big 3-D horse opera called **"Hondo"** (Warners). To the role of a young mother living in hostile Indian territory she brings intelligence, gentleness, and depth, but it is the kind of part that could be handled just as effectively by almost any empty-faced starlet on the Warner lot. Wayne strides into her life on the eve of an Apache uprising and stays on when the Indians mistake him for her husband. With face as mobile as a granite boulder, he declares his love in simple Indian endearments that translate out into rather complicated and painful poetry. Small wonder that everyone seems quite relieved when the Indians finally hit the warpath and all the love palaver can give way to solid action. Still, the scenes of frontier life are effectively handled, the Indian attacks on the old wagon train have a freshness and excitement, and the Southwest exteriors, beautiful in soft WarnerColor, are a constant source of visual gratification. But poor Miss Page! —ARTHUR KNIGHT.

SR Recommends

The Living Desert: There are a few desert courtships, games, and idyls, but mostly slaughter and fear in the first full-length Walt Disney True-Life Adventure. (*SR* Nov. 14.)

Little Fugitive: A very young man gets away from it all on Coney Island; a smalltime film force follows in his marvelous wake. (*SR* Nov. 7.)

Gilbert and Sullivan: Robert Morley and Maurice Evans play this Victorian duet to the dum-te-dums of Sullivan's tunes. (*SR* Oct. 31.)

Decameron Nights: Boccaccio has provided the medieval background for three romps with Louis Jourdan and Joan Fontaine. (*SR* Oct. 17.)

The Actress: Spencer Tracy, Jean Simmons, and Teresa Wright join to act out Ruth Gordon's reminiscences of her youth in a New England village. (*SR* Oct. 3.)

Captain's Paradise: Alec Guinness plays a singularly contented sea captain with a split personality and two very disparate wives. (*SR* Sept. 26.)

TV AND RADIO

Darkness Before Noon

THE daytime serial was the great invention of radio, and in the early days of television a familiar bit of advice to those who wanted to "get in on the ground floor" was: "Develop a show as right for television as the serial is for radio, and you're in." Occasionally a stubborn individual would say, "Why not just the serial?" He would be crushed by a mass of data—economic, psychological, and social—proving that one thing television could never do is the daytime serial.

It seemed for a time as if this was the right answer. The most elaborate entrant into the field, "The First Hundred Years," overestimated itself exactly fifty times, leaving the air after two years, and I seem to recall several other half-hearted attempts that failed to come off. Much as they wanted entertainment at home, women were apparently unable to make one room dark enough to see the picture; and when semi-darkness became acceptable through improvements in TV receivers it still seemed impossible for women to arrange to be in their living rooms enough of the time to follow a continued story. Daytime programs ran to the type of "Garroway's Today"; they lasted as long as two hours; they were a mixture of many elements, the most important of which were repeated several times on each program so that the housewife walking through the room or sitting down for a few moments caught something and—more important—was not irritated by the thought she had missed something.

Now this effect is precisely what the radio serial was after. The conditions for uninterrupted listening were more favorable: a portable radio solved one problem and the inborn capacity to hear without paying attention let women get on with their work while "visiting" (as they said) with Big Sister or Portia or John's Other Wife—whose name, if she had one, I never knew. Yet in spite of this vast availability women did not hear every program in their favorite serials; emergencies took them out of the house or distracted them inside it, and researchers presently could come up with a precise figure: women who said they never missed an instalment actually heard only seven out of every ten of those programs to which their devotion was total.

They thought they heard them all because the writers of the serials made them think so. The minute fragments into which any event was broken up, the repetitions and the returns to the same events, the summaries and the flashbacks, were all calculated to make sure that the listener was never at a loss about what had happened. The daytime serial was perfectly adapted to the actual circumstances in which it was heard. And it seemed to us who were looking for a parallel in television that these devices were unsuitable.

For instance, we believed that if the drama were seen something would have to happen in each instalment, whereas the longevity of the radio serial, which in principle lasts forever, not only permitted people to talk through an entire instalment about what *had* happened, but employed a dozen tricks to prevent action. One got the impression that Western Union delivered telegrams only on Friday and that the recipients never read them until Monday, the interval being spent in wondering whether this was or was not the telegram so eagerly awaited. This was tolerable, let us say, if we didn't see the telegram in the hand, but we figured that you couldn't get away with it when the event was seen. We were, I should say, half right. Telegrams in TV serials are opened on the day of delivery, although not always on the spot. The person to whom a wire is addressed may be conveniently out of the room or have her hands wet or be otherwise disqualified, allowing for a few moments of speculation and suspense.

The principle that television would compel the serial to become more realistic has been upheld in minor and superficial ways. When "The First Hundred Years" and "Hawkins Falls" were put on they were offered as stories of real and average people in such typical towns as real and average people inhabit. By its hundredth instalment the former was busy tracking down the arsonist who had set fire to the house presented to the young couple as a wedding present and in my last encounter with "Hawkins Falls" an assortment of crimes was scattered between the past and the present. On another serial I caught an instalment showing a criminal (probably a murderer) abducting one man in order to shanghai another,

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and I found myself breathing again the fine, free, criminal air of radio serials.

I HAD wondered whether those meaningful pauses, those tense tones of voice by which the radio serial had built up atmosphere, would carry over into television. They have. The scene in which a personable young woman denounced a man for secretly spending a lot of time with his own wife was played with all the radio values intact, and so was the next bit when the man told her that his wife now admitted that the child he thought was his wasn't. (As I caught this one a few seconds after it began, I am unable to tell you whether the rather loose morality implied in all this is intentional; I am trying to work out a plot which will legitimatize the child and either send the man back to his wife or dissolve the marriage. This one has a hospital background, so everything is possible. In the radio serial it would be a cinch, because amnesia is there the equivalent of adultery, it being a known quirk of human nature that the moment a man loses his memory he marries again.)

The TV serial shows signs of economy in production; two or three people carry the burden of any single instalment and the sets, which are not elaborate, are naturally used over and over again. In two of those that I have seen the director was using a technique appropriate to their dramatic tension, using head and shoulder shots most of the time, a concentration on interest in character rather than on violence of plot. The acting struck me as a little more Hollywood than Studio One, but I was unable to make fine distinctions between those serials done live in New York and those filmed out West. The writing, as I have suggested, leans toward the accepted standards of the serial in radio.

This has to be an interim report. My information is that some of the serials are doing well enough to encourage sponsors to try a few more. The competition for the afternoon audience, in particular, comes from those interview-and-giveaway shows which exploit misery or glamour or both in diverse combinations, and as these are vastly popular it would seem that the serial will find its niche between ten and twelve in the morning. This is socially a good spot, because fewer husbands come home for lunch than for dinner—but I wouldn't care to speculate on the upheaval that would follow if the serial takes over the four to six period also and "you'll find something in the icebox" becomes the classic phrase of greeting to the breadwinner. —GILBERT SELDES.

MUSIC TO MY EARS

Blacher's "Ornaments," or Music by the Numbers

AS THE final exhibit of his fall course in contemporary Central European music Dimitri Mitropoulos offered the Philharmonic-Symphony audience (that part of it in Carnegie Hall, anyway) a first American hearing of Boris Blacher's "Ornaments." Like a number of other ambitious works heard during his first eight weeks, it was not broadcast. The Philharmonic, of course, has a sponsor, and the intimation is that works of Schoenberg, Krenek, Blacher, or Rolf Liebermann do not rank too high on the popularity chart.

There is some justice in this view, but it would seem that the energy Mitropoulos pours into the preparation of such works—especially something on the order of Schoenberg's "Pelleas und Melisande" or Blacher's "Ornaments"—merits the attention of a wider audience than hears them in a pair of subscription concerts. Nor should it be ignored that the Sunday concert is played to a paying audience, not created specifically for broadcast. Nor, finally, should it be forgotten that this is the phase of music which shows Mitropoulos in much the best light.

The work Blacher calls "Ornaments" (a creation of 1951) merits attention if only as the first example to reach us of a new system of writing he calls "variable meter." It derives from the procedure introduced late in the nineteenth century, and much utilized by Stravinsky, of changing the meter of the music at will, even measure by measure. That is to say, a measure of 3/4 followed by one in 5/4, or 2/4, or 7/5, 9/8, or whatever. Stravinsky's "Sacre," of course, is an historic example of such metric freedom.

Blacher's idea (he is presently writing a book on the subject) is to impose a system of regular recurrence on these changes so that it becomes more than arbitrary—obedient to a "higher discipline." Thus, he sets up a "row" (as the groupings are called) beginning with a measure in 2/8, then one in 3/8, 4/8, up to 9/8. So far we are in the clear; but at this point Blacher, it seems to me, engages the pedagogical by reversing the row from 9/8 down to 2/8. Once he has introduced this kind of cerebration anything in the whole didactic catalogue can occur. Much of it does, including inversions of the "row," "contractions," "expansions," etc.

The reader may be pardoned for saying rather impatiently at this point: What does it SOUND like? The odd fact is that it doesn't sound particularly more machine-made than much of the contemporary music we have heard from similar sources in the past, nor does it sound responsive to any "higher discipline." As demonstrated in these "Ornaments," the system of "variable meter" does not stand disqualified from further consideration; but either Blacher or someone else has to provide it with more listenable *material* before its potentialities can be judged. Here there was too much of lugubriousness and uncommunicative lament, of iteration to the point of tears, of the tortuous made intolerable.

The orchestral masses are sometimes impressive, and Blacher occasionally strikes a distinctive sonority which one has come to associate with Gottfried von Einem, who studied with him for several years. More than this could not be said, though Mitropoulos worked at it with a missionary's zeal through four rehearsals and two performances. The much less exhausting balance of the program was Haydn's "Overture to an English Opera," Rachmaninoff's overlong "Symphonic Dances," and the D minor Violin Concerto of Vieuxtemps, elegantly played by John Corigliano.

* * *

FABIEN SEVITZKY, Leo Sowerby, and Eleanor Steber are a series of sibilants which one should really encounter in Sioux City for maximum suitability, but a recent visit to the capital of Indiana brought them to view and hearing in the Murat Theatre in the second "pair" of the Indianapolis Symphony Orchestra's season.

Arriving in town with the knowledge, only, that a concert would be going on that Saturday night, I was pleasantly surprised to discover that Miss Steber was taking part in a performance of Debussy's "La Demoiselle Elue" (with a chorus from Indiana University which also performed in Ravel's "Daphnis et Chloe"), and that the evening also included a Corelli "Suite in D," arranged by Karl Geiringer, and the first performance anywhere of a "Portrait-Fantasy Triptych," by Leo Sowerby.

This is a list of music that would have been worthy of the Philadelphia

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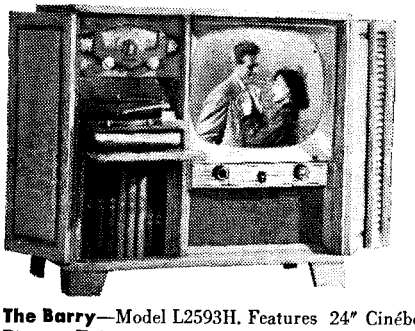

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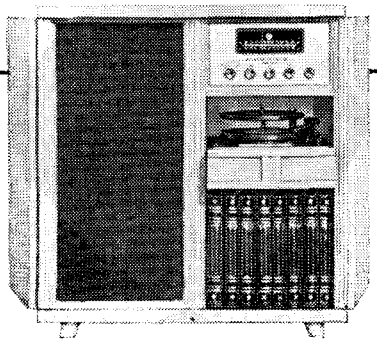

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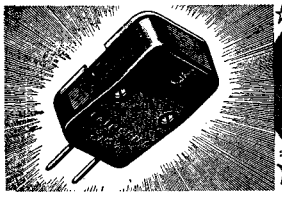

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Orchestra in Stokowski's heyday (Miss Steber also sang "Per Pieta" from "Cosi," Marietta's "Lied," Korngold's "Tote Stadt," and the "Czardas" from Strauss's "Fledermaus," all in English). Considering the quality of the orchestra, it seemed clear that Sevitzky was being more valorous than discreet. Yet, at the evening's end, with the faulty horn playing in the Mozart aria unforgotten, or the rough string tone in the Corelli well remembered, and the sometimes inaccurate Debussy clearly recalled, the fact was that the Indianapolisites had been treated like musical adults artistically.

The performances were more notable when Miss Steber was on stage than off. She sang the fearsome aria from "Cosi" with spirit and good vocal control, the Korngold delicate aria with appropriate style, and the Debussy with the full effect of the lustrous tonal values she commands at her best.

The pushed-up version of the "Czardas" (concluding with a rather gaspy high D) was more fun for Miss Steber and the audience than it was for Strauss.

In this collection of masterpieces the Sowerby work had a minor role. The scoring is deft, in the sense that any group of four measures sound well, but the total concept is amorphous (meaning that it lacks continuity.)

In most musical ways this was an evening of good impulses on Sevitzky's part, though proper protocol would suggest a less oppressive attitude toward the soloist. I was fearful, at some points, that he might poke a baton in Miss Steber's face.

—Irving Kolodin.

Aunt Lizzie's Lexicon

Continued from page 22

nacular—and even "bourgeoisie" has scuttled right out of the American language, together with other shocking French phrases such as "noblesse oblige," "jeunesse dorée," "laissez faire," "nouveau riche," "dernier cri," "tout bien ou rien," "au courant," "comme il faut," "en masse," "succès de'estime," "de trop," "de rigueur" "haut monde," "savoir faire," and "crème de la crème." With valet and chauffeur, debutante and even divorcée beginning to slip, it would seem that "hors d'oeuvres," however it may be pronounced, has alone survived transplanting.

The language of a period, we are told by the semantics specialists, is an index of its "culture"—or the lack of it. Frederick L. Allen has isolated and dissected "The Big Change" which has set 1950 at several removes from 1900. The Century of Henry Wallace has run half its course and we are living in what Krutch and others have come to accept as the Age of the Common Man, a leveling-off which, according to D. W. Brogan, has brought with it "the new democratic snobbery." In an era of shifting standards and values, mass production has assumed the spoon-feeding of the mass mind through the media of mass communication. As a descriptive adjective "mass" has managed to save face, but the populace, once disrespectfully designated as the masses, has now become individualized and personalized. The Common Man is used in the singular and spelled with capital letters and, having supplanted the common herd, carries its own special inflection. One has to keep jumping to catch up with the gyrations of the once so-called vulgar tongue.

The accepted colloquialisms of the time were never questioned by Great Aunt Lizzie, and their meaning, plain as a pikestaff she would have said, was so clear and so precise that she had no need for recourse to the French or any other foreign language. The only occasions on which I can recall her stepping out of line—hers was the day of the much-prized Classical Education—were those on which she said her piece about (the) Hoi Polloi. Although the phrase has persisted for an eon or two, and is written with capitals as well, it survives only in the lingo of Jimmy Durante, where it is always good for a laugh. The explanation obviously lies in the fact that Jimmy Durante is *sui generis* (excuse the Latin) and that the redoubtable Jimmy has cagily twisted it into Hoi Pollou.

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THE FINE ARTS

"Gangster's Funeral"

—The Alan Gallery.

An oil study for "Gangster's Funeral," by Jack Levine.

IN BOSTON, where the tradition in art was thought to be predominantly genteel, there occurred fifteen-odd years ago a most surprising event. This was the emergence of a violently talented young painter, Jack Levine, whose technique at the time owed something to maverick contemporary masters like Rouault and Soutine and flouted prevailing trends in American art toward abstraction or toward a revival of realism and romanticism. Levine's gifts were so striking that some of us wondered whether he could hold his giddy, youthful pace; I remember writing about him in 1948 that "his struggle now is against virtuosity itself rather than against Puritan leanness of means." But recently Levine has put all such doubts at rest. Last summer he completed what seems to me to be not only his finest picture but one of the most remarkable images created by a twentieth-century American artist. This is "Gangster's Funeral," the subject of this piece.

But first a word about Levine's development as a painter. His fame was solidly established by a picture called "The Feast of Pure Reason," painted in 1937 for the WPA Art Program, when he was only twenty-two. The picture portrays a capitalist-gangster, a wardheeler, and a policeman seated in a murky room before a table with a glass decanter. The three figures are vividly defined and recall the fact that civic corruption in Boston, if less homicidal than in sister-cities like New York and Chicago, has been extremely colorful as to the personalities involved. Levine remembers these personalities from childhood and, though he now lives in New York City, Boston probably still adds to the treasury of his imagination. "I miss Boston, which has wonderful buildings and streets," he told Frederick S. Wight in 1952. "It is a day nearer Europe, as Mayor Curley used to say."

THE satirical impact of "The Feast of Pure Reason" is heightened by the sumptuous quality of Levine's technique. It is heightened, too, by his sensitivity to casual and not necessarily damaging detail, as when the policeman scrutinizes with immense seriousness a hangnail on his pudgy finger. For Levine such details are human accents whose inclusion is not meant to condone or accuse his subjects but to bring them alive. (He has revived this particular detail in the recent "Gangster's Funeral," wherein the cop attending the bier picks idly at his cuticle.) He himself made the matter clear in notes written for the Museum of Modern Art's exhibition, "Americans 1942," in which "The Feast of Pure Reason" was shown: "If a policeman reposefully examines a hangnail, that is not necessarily the sum total of his activity. In this case it is an enforced genre to familiarize the spectator with the officer, to point out that he, too, has his cares and woes."

When beginning to work on "Gangster's Funeral" Levine referred to "The Feast of Pure Reason," painted sixteen years before, as "the work which is most like me." Obviously the two paintings are based on the same satirical concept. This concept stems from an awareness on the artist's part of the terrifying sincerity of insincerity itself among the corrupt. In "Gangster's Funeral" the civic dignitaries, the two widows (one official, the other presumably not), the almost Prussian chief of police in the rear—these figures press forward toward the gangster's coffin, wrenched by an emotion of benevolent piety in which they doubtless believe for the moment, their moral rot preventing their knowing that the ritual they comprise and attend is ethically bogus to the core.

Levine does not condemn these people as directly as Hogarth might have done or Daumier. He gives them the truth of their lie, so to speak, a

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fact which strengthens rather than weakens the efficacy of his own moral fury. And let no one doubt that this fury is real. Just before commencing the picture he declared with convinced simplicity: "I should like to paint a narrative because it is possible for adolescents to buy marihuana and cocaine on our streets with the connivance and complacency of the powers-that-be. Consequently, I am at work on a painting of a 'Gangster Funeral'." But for all his anger Levine knows the value of humor as a satirical weapon, just as did his great predecessors Hogarth and Daumier. "I want the painting as a comedy," he said in 1952. "It must not be a tragedy." In brief, Levine makes us laugh before we gag.

The first oil study for "Gangster's Funeral" was completed early in 1952, and that spring Levine made a number of magnificent drawings of the general composition and of its main figures. Late in April he sketched in the big canvas. It was finished in June 1953, together with a group of oil studies of its various characters. The creative process was long and painstaking. But there are no signs of niggling labor in the work itself. On the contrary, "Gangster's Funeral" is among other things notable for its headlong freshness. The handling of light and space is masterly throughout. No wonder Levine spoke constantly of Rembrandt while the work was in progress. One likes to think that the great Dutch master would have been impressed by the young American's deft control of volumes, highlights, and surrounding air.

By comparison with all Levine's previous works "Gangster's Funeral" shows a new and impressive fluidity of drawing and tone, as though he had learned a great deal from painting pictures like the "Pawnshop" of 1951, which suppress satirical content in favor of an almost abstract manipulation of forms. Indeed, his brief apprenticeship to near-abstraction appears to have been calculated. He spoke of it to Frederick Wight as an essay in "flexibility," so that he might be able "*not* to do it." Like all true artists Levine knows where he is going, even when detours in his progress seem puzzling and unrewarding to his followers. Perhaps the shimmering brilliance of "Gangster's Funeral" would not have been possible without the semi-abstract preamble of 1951. He was obliged, it seems, to meld and blur his figures before bringing them forward again in the convinced clarity of "Gangster's Funeral."

AND what clarity this is! The lumpy man with bowed head standing beside the bier, the tycoon at the right palming his gloves, the "unofficial" widow with one eye covered by a handkerchief and the other eye wide-open and avid, the little man in pin-striped suit and behind him a handsome stalwart of some nameless corruption—each figure is at once a type and a person and unforgettable as both, as in all first-rate caricature. The moment depicted is hushed, but there is a strong illusion of motion.

The only figure in the room not sharply characterized is that of the dead gangster. This is entirely deliberate on Levine's part. He has reversed the procedure of the Romantic landscape painters, who intended that the observer should form his impression of a given scene through the eyes of the principal figure within the composition. The "Gangster's Funeral" is a picture of an audience. The features of the corpse are purposefully obscured, since it is the audience's attention they should hold, not ours. "I will show the corpse," Levine declared, "but the emphasis could be on the embalming." It is indeed. The foreshortened gangster in his coffin is the key to the painting's structure. But the figure is free of that psychological insistence which gives the mourners their vitality. The picture tells a story, of course. And Levine, in an era when storytelling in art is widely condemned, has had the courage to proclaim his faith in text. "The libretto," he wrote, "in no way invalidates the possible creation of a work of art. On the contrary, it inflects it, it enriches it, it makes the project more complex. I see no harm in putting the conscious mind to work in this fashion." —JAMES THRALL SOBY.

To a Remorseful Parrot

By Cameron Rogers

SHANK deep amid the avian corn,
Primaries dishevelled and at trail,
Arrogant amber eye forlorn
And weirdly pale,
You huddle, that uncherished bird,
A parrot seen but no more heard.

Not that today I miss your hail.
'Tis meet that you should mutely
mourn
A fellow smaller and more frail
You'd foully torn
Because the kiss it sought was mine,
Was human and not psittacine.

But let the fitly postponed word
Be not pedestrian or stale,
In jungle Doric harshly slurred
Or worse, a wail.
Ah no, Othello, see you twine
With monody the lyric line!

Suggestions for Santa

Continued from page 27

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ROBERT M. LA FOLLETTE. By Belle Case La Follette and Fola La Follette. Macmillan Co. $15.
An exhaustive two-volume biography, fifteen years in preparation, which was begun by the great Midwestern progressive's widow and finished by his daughter.

THE SECRET DIARY OF HAROLD L. ICKES: The First Thousand Days, 1933-1936. With an introduction by Jane Ickes. Simon & Schuster. $6.
This first volume of the Old Curmudgeon's frank, exuberant, and prejudiced diary of the New Deal—and, indeed, the whole United States—covers the first three years of FDR's Administration.

SIDEWHEELER SAGA. By Ralph Nading Hill. Rinehart & Co. $5.
A history of the steamboat, and its development on the Eastern waters of the United States.

SOUTHERN ACCENT: From Uncle Remus to Oak Ridge. By William T. Polk. William Morrow & Co. $4.
A panorama of the New South, with its combination of lingering antebellum charm and bustling industrial efficiency.

THE SPIRIT OF ST. LOUIS. By Charles A. Lindbergh. Charles Scribner's Sons. $5.
The autobiography of the Prince of the Twenties. The book, fifteen years in the writing, covers his youth and ends with his historic flight in 1927.

A STILLNESS AT APPOMATTOX. By Bruce Catton. Doubleday & Co. $5.
A popular history of the concluding chapter of the Civil War by a writer who has previously written on that conflict in "Glory Road" and other volumes.

STUDY IN POWER. By Allan Nevins. New York: Charles Scribner's Sons. Two vols. $10.
A major historian has written a major study of the life of John D. Rockefeller, paying special attention to the effects which Rockefeller's various businesses have had, and continue to have, on the nation's and the entire world's economy and culture.

THE TRAITOR AND THE SPY. By James T. Flexner. Harcourt, Brace & Co. $6.
A biography of the sad life and the gay life, respectively, of Benedict Arnold and Major John André, the British spy.

U.S. 40. By George R. Stewart. Boston: Houghton Mifflin Co. $5.
The portrait of a well-traveled transcontinental highway in text and photographs.

UNTIL VICTORY: Horace Mann and Mary Peabody. By Louise Hall Tharp. Little, Brown & Co. $5.
A double-barreled biography of one of America's great educators and his wife, who was one of the famed Peabody sisters of Salem, by the author of the equally famed "The Peabody Sisters of Salem."

VERMONT TRADITION: The Biography of an Outlook on Life. By Dorothy Canfield Fisher. Little, Brown & Co. $4.50.
An informal history of the State of Vermont by one of its most prominent settlers.

Contemporary Problems

EDUCATIONAL WASTELANDS. By Arthur E. Bestor. University of Illinois Press. $3.50.
A critique of the American public-school system, which the author (who is professor of history at Illinois) feels is rapidly deteriorating.

FIRE IN THE ASHES: Europe in Mid-Century. By Theodore H. White. William Sloane Assoc. $5.
A report on contemporary Europe by a political journalist, who is a frequent contributor to *The Reporter* and *The New York Times Magazine*.

FREEDOM'S FAITH. By Clarence B. Randall. Little, Brown & Co. $3.
A personal testament on the present condition of the American business world—its politics, religion, and society, by the author of "Creed for Free Enterprise," who is also president of the Inland Steel Company.

INDIA AND THE AWAKENING EAST. By Eleanor Roosevelt. Harper & Bros. $3.50.
The account, as told by the First Lady of the World, of her recent travels through the Near East, Pakistan, and India, and of what she saw there in terms of her various U.N. programs, the Point Four programs, the Children's Emergency Fund, and the World Health Organization.

LET'S TALK SENSE ABOUT OUR SCHOOLS. By Paul Woodring. McGraw-Hill Book Co. $3.50.
An energetic, free-swinging examination of every facet of the present American educa-

For Jack

HERE are ten books which Jack—your son, husband, brother, or cousin—might enjoy receiving for Christmas, suggested by Lon Tinkle, book editor of *The Dallas News*:

TRIUMPH AND TRAGEDY. *By Winston S. Churchill. Houghton Mifflin.* $6.

THE ADVENTURES OF AUGIE MARCH. *Novel by Saul Bellows. Viking Press.* $4.50

THE JOURNALS OF LEWIS AND CLARK. *Edited by Bernard DeVoto. Houghton Mifflin.* $6.50.

THE TATOOED SAILOR. *Cartoons by André François. Alfred A. Knopf.* $2.95.

SEXUAL BEHAVIOR IN THE HUMAN FEMALE. *By Alfred C. Kinsey and others. W. B. Saunders.* $8.

THE RENNAISSANCE. *By Will Durant. Simon & Schuster.* $7.50.

TOO LATE THE PHALAROPE. *Novel by Alan Paton. Scribner.* $3.50.

REPORT ON THE ATOM. *By Gordon Dean. Alfred A. Knopf.* $5.

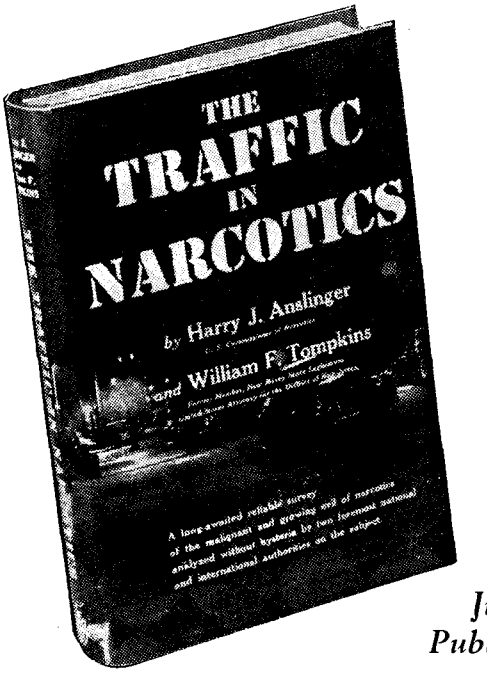
THE LIFE AND WORK OF SIGMUND FREUD: VOL. I. *By Ernest Jones, M.D. Basic Books.* $6.75.

THE VOICES OF SILENCE. *By André Malraux. Doubleday.* $25.

The long-awaited book on a frightening national problem

THE TRAFFIC IN NARCOTICS

by Harry J. Anslinger, U. S. Commissioner of Narcotics, and William F. Tompkins, former member of New Jersey State Legislature, now U. S. Attorney for the District of N. J.



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For Sue

LET'S suppose that Sue is your wife, your sister, your daughter, your cousin—the young or middle-aged woman on your Christmas list. What should you give her? Virginia Kirkus and the staff of Virginia Kirkus's Bookshop Service, which counsels booksellers on books in advance of publication, suggests these titles from the current crop:

A LAW FOR THE LION. *Novel by Louis Auchincloss. Houghton Mifflin.* $3.

FIRE AND THE HAMMER. *Novel by Shirley Barker. Crown Publishers.* $3.50.

KINGFISHERS CATCH FIRE. *Novel by Rumer Godden. Viking Press.* $3.50.

TOO LATE THE PHALAROPE. *Novel by Alan Paton. Scribner.* $3.50.

KATHERINE MANSFIELD. *Biography by Antony Alpers. Alfred A. Knopf.* $5.

LÉLIA: THE LIFE OF GEORGE SAND. *By André Maurois. Harper* $5.

MAN, TIME AND FOSSILS. *By Ruth Moore. Alfred A. Knopf.* $5.75.

PERIOD PIECE. *By Gwen Raverat. W. W. Norton.* $3.75.

THURBER COUNTRY. *By James Thurber. Simon & Schuster.* $3.75.

FIRE IN THE ASHES: EUROPE AT MID-CENTURY. *By Theodore H. White. William Sloane Assoc.* $5.

BEN JONSON OF WESTMINSTER. *By Marchette Chute. E. P. Dutton.* $5.

THE ECHOING GROVE. *Novel by Rosamond Lehmann. Harcourt, Brace.* $3.95.

LET'S TALK SENSE ABOUT OUR SCHOOLS. *By Paul Woodring. McGraw-Hill.* $3.50.

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tional system including discussions of our teachers' colleges, discipline, salaries, or lack thereof, and John Dewey.

THE LIMITS OF THE EARTH. By Fairfield Osborn. Little, Brown & Co. $3.50.
Mr. Osborn's second trumpet blast—"Our Plundered Planet" (1948) was the first—about the earth's steadily increasing population (75,000 a day), and correspondingly decreasing food production.

QUACKERY IN THE PUBLIC SCHOOLS. By Albert Lynd. Little, Brown & Co. $3.50.
A cheerful attack on the progressive, pragmatic methods of teaching that have been installed in many of our secondary schools, by a businessman, educator, and teacher.

REPORT ON MAO'S CHINA. By Frank Moraes. The Macmillan Co. $3.75.
A distinguished Indian journalist tells what he saw on a carefully conducted tour.

RUSSIAN ASSIGNMENT. By Vice Admiral Leslie C. Stevens. Little, Brown & Co. $5.75.
A first-hand account of Moscow and the Russian peoples he was able to see and meet, by a former naval attaché to the American Embassy in that country.

WHO SPEAKS FOR MAN? By Norman Cousins. The Macmillan Co. $3.50.
After describing journeys to Europe and the Far East, the editor of *The Saturday Review* blueprints proposals for global understanding and citizenship.

WHY DID THEY KILL? By John Bartlow Martin. Ballantine Books. Clothbound. $1.50. *Paperbound,* 35¢. Sometime ago the killing of a nurse by three teen-agers made the headlines. Mr. Martin digs into the background of the trio and their social environment for answers to his query.

WHY DO PEOPLE BUY? By the Editors of Fortune *magazine. McGraw-Hill Book Co.* $3.50.
A collection of articles from one of the Lucempiremagazines about the present condition of merchandising, selling, and advertising in this country.

A WINDOW ON RED SQUARE. By Frank Rounds, Jr. Houghton Mifflin Co. $3.
Mr. Rounds, a news translator with the American Embassy in Moscow, gives an eighteen-months' diary-view of Russian culture and politics, with close-up pictures of the man on the street.

THE WORLD AND THE WEST. By Arnold Toynbee. Oxford University Press. $2.
These British Broadcasting Corporation lectures by the noted historian center on Western aggressions and their impact on the rest of the world.

Belles-Lettres

ARNOLD BENNETT. By Reginald Pound. Harcourt, Brace & Co. $5.75.
Drawing mainly on unpublished correspondence, a noted English critic reconstructs the life and works of the novelist, with the literary period of 1900 to 1930 as a backdrop.

BEN JONSON OF WESTMINSTER. By Marchette Chute. E. P. Dutton & Co. $4.50.
A biography of that ebullient and scholarly elf who, as Shakespeare's friend and England's first poet laureate, wrote some of the best poetry, drama, and criticism in the English language.

BOSWELL ON THE GRAND TOUR: Germany and Switzerland, 1764. Edited by Frederick A. Pottle. McGraw-Hill Book Co. $5.
The third volume of the Boswell Papers. Professor Pottle has here edited Boswell's journal covering a tour of Germany and Switzerland, undertaken at Papa's expense in 1764. Included are awed audiences with Voltaire and Rousseau.

CHARLES DICKENS: His Tragedy and Triumph. By Edgar Johnson. Simon & Schuster. 2 vols. $10.
A full account of the Victorian novelist's life and work based on an exhaustive examination of the sources.

G. B. SHAW: A Critical Survey. Edited by Louis Kronenberger. World Publishing Co. $6.
A collection of appreciative pieces about the most garrulous man of the century, by such eminents as Beerbohm, Huneker, Chesterton, Nathan, Wilson, Barzun, John Mason Brown, Mann, Auden, and Spender.

HENRY JAMES: The Untried Years. By Leon Edel. J. B. Lippincott Co. $5.
The first volume of an extended study of the novelist based on more than two decades of research. This carries James through his youth up to the age of twenty-seven.

THE HILL OF DEVI. By E. M. Forster. Harcourt, Brace & Co. $4.
A collection of letters by the present Dean of English Novelists, written from India to friends and family in England from 1912-1913 and in 1921, when the author returned to India as secretary to the Maharajah of Dewas.

IDEAS AND PLACES. By Cyril Connolly. Harper & Bros. $3.50.
A collection of essays, literary and otherwise, by the eminent English litterateur, taken from the now-defunct *Horizon* magazine, of which Mr. Connolly was editor and founder.

KATHERINE MANSFIELD. By Antony Alpers. Alfred A. Knopf. $5.
The first full-length critical biography of Katherine Mansfield. Mr. Alpers takes us from New Zealand to London, where K.M. ran into a bad marriage and an abortion, and finally the relatively halcyon days when her stories were quickening the world, and she had burly Middleton Murray for a husband and bulwark.

LELIA. By André Maurois. Translated by Gerard Hopkins. Harper & Bros. $5.
A biography of Aurore Dupin, better known as George Sand, who was, in addition to being a considerable Romantic novelist, a feminist, a dabbler in politics, a sociologist, and the confidante of Chopin, de Musset, Liszt, and Balzac.

LETTERS OF SHERWOOD ANDERSON. Edited by Howard Mumford Jones. Little, Brown & Co. $6.
A wide selection from the voluminous correspondence of the Midwestern novelist and short-story writer.

THE MIRACLE OF LANGUAGE. By Charlton Laird. The World Publishing Co. $4.
A study of the English language, by a professor of linguistics at the University of Nevada.

THE NEW TREASURE CHEST. Edited by J. Donald Adams. E. P. Dutton & Co. $4.
A second collection (the first appeared in 1946) of literary snippings from the great writers—none is over 500 words in length—edited by *The New York Times Book Review*'s essayist.

THE ORDEAL OF GEORGE MEREDITH. By Lionel Stevenson. Charles Scribner's Sons. $6.
A critical biography of the great English poet and novelist of the high Victorian era.

PEOPLE, PLACES, AND BOOKS. By Gilbert Highet. Oxford University Press. $3.50.
A collection of Mr. Highet's radio talks on a variety of literary subjects. To be published April 30.

POETRY AND THE AGE. By Randall Jarrell. Alfred A. Knopf. $4.
Mr. Jarrell, who is a good poet and a good critic, has here brought together a collection of his critical essays which first appeared in the *Partisan Review*, the *Kenyon Review*, and the *Nation*.

THE PORTABLE RENAISSANCE READER. Edited by James Bruce Ross and Mary Martin McLaughlin. Viking Press. $2.50.
This collection, which is more limited in scope than the recent Haydn-Nelson effort, covers the years 1400-1600, and besides the regulars presents southpaws like Vives, the Spanish sociologist Palissy, and Aldus Manutius.

REBELS AND ANCESTORS. By Maxwell Geismar. Houghton Mifflin Co. $4.50.
The third volume, with more to come, of the author's history of modern American literature. Mr. Geismar, a heavily armed critic, operates here on Norris, Stephen Crane, Jack London, Ellen Glasgow, and Theodore Dreiser.

A RENAISSANCE TREASURY. Edited by Hiram Haydn and John Charles Nelson. Doubleday & Co. $6.
Two noted Renaissance scholars have here brought together a collection of considerable tonnage from the Renaissance literature of Europe: Pico, Du Bellay, Rabelais, Petrarch, Cellini, Vasari, Cervantes, Erasmus, Kepler, et al.

ROBERT BROWNING. By Betty Miller. Charles Scribner's Sons. $5.
An account and interpretation of the life of the great British poet with some attention also to his work.

SHAKESPEARE: His World and His Work. By M. M. Reese. St. Martin's Press. $6.75.
A biography of Shakespeare, with attention given his work and times.

THURBER COUNTRY. By James Thurber. Simon & Schuster. $3.50.
A compilation of new reports from the mesmeric Land of Thurber, including some stories and a lot of personal reminiscence first run in *The New Yorker, The Bermudian, Holiday,* and *Cosmopolitan.*

TOLSTOY: A Life of My Father. By Alexandra Tolstoy. Harper & Bros. $5.
The great Russian as writer, social prophet, and religious thinker in a full-length study by his daughter.

WILLA CATHER. A Critical Biography. By E. K. Brown. Completed by Leon Edel. Alfred A. Knopf. $4.
The late University of Chicago English professor draws a great deal on the biographical material in Edith Lewis's "Willa Cather Living" and relates it to her creative work.

Faraway Places

AN AUTUMN IN ITALY. By Sean O'Faolain. Devin-Adair. $3.50.
A travel book based on a short trip the author took recently through the southern sections of Italy.

BLUE TROUT AND BLACK TRUFFLES: The Peregrinations of an Epicure. By Joseph Wechsberg. Alfred A. Knopf. $3.75.
A gastronomic and generally cultural tour around the best of Old and New Europe's eating places, written by a *New Yorker* reporter who can, at his best, make a sauce *Bernaise* melt in his reader's mouth.

CAVES OF ADVENTURE. By Haroun Tazieff. Harper & Bros. $3.
An account of recent explorations of a series of caves and underground rivers under the French-Spanish border.

COMING DOWN THE SEINE. By Robert Gibbings. E. P. Dutton & Co. $4.50.
Another in the author's series of leisurely travel books. This one is about floating down the Seine in an eleven-foot boat, with many a glance toward the wines, foods, and culture to be had on either bank.

KILLERS IN AFRICA. By Alexander Lake. Doubleday & Co. $3.
Mr. Lake, a professional big-game hunter,

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tells what it is like to stalk Africa's killers from the safer side of the gun.

LADY WITH A SPEAR. By Eugenie Clark. Harper & Bros. $3.50.
A young scientist's report of her career exploring the tropical underwater world.

LA FIESTA BRAVA. By Barnaby Conrad. Houghton Mifflin Co. $5.
A novelist who was once a bull-fighter in Spain describes the history of the "sport" and the techniques of each phase of the game. Well illustrated with photographs.

LOST TRAILS, LOST CITIES: The Explorer's Narrative of Col. P. H. Fawcett. Edited by Brian Fawcett. Funk & Wagnalls. $5.
An account of the South American expeditions of an explorer who disappeared in the jungles of the upper Amazon, prepared for book publication by his son.

NO PICNIC ON MOUNT KENYA. By Felice Bennuzzi. E. P. Dutton & Co. $3.75.
A diary which details the escape of three men from a prison camp in Kenya in 1946. They scaled 17,000-foot Mt. Kenya, succeeded, and, after their descent, were returned to the camp.

SOFT SKIES OF FRANCE. By Samuel Chamberlain. Hastings House. $5.
Mr. Chamberlain, who has been photographing New England since the Pilgrims arrived, has here brought together some 140 pictures of France, and has garnished them thoroughly with captions containing a little bit about everything Gallic.

TAHITI: VOYAGE THROUGH PARADISE. By George T. Eggleston. Devin-Adair. $6.
An account, complete with maps, photographs, and an appendix of useful travel data, of a recent trip made through the Tahitian Archipelago by the author, who is an editor of *The Reader's Digest*, and his wife.

TIGERLAND AND SOUTH SEA. By Olle Strandberg. Harcourt, Brace & Co. $3.75.
A travelogue of meanderings the author recently made through India, Siam, Red China, Hawaii, Tahiti, and points south.

THE WAY OF A SHIP. By Alan Villiers. Charles Scribner's Sons. $6.50.
A big miscellany about the last days of the sailing ships, including an account of the *Cutty Sark*, the clipper ships, and the square-rigged barques, by an old hand at sea writing. Profusely illustrated with halftones and line drawings.

Philosophy and Religion

A HISTORY OF CHRISTIANITY. By Kenneth Scott Latourette. Harper & Bros. $9.50.
A major history of the birth and life of Christianity and its effects on Western civilization, by a well-known scholar who is also a specialist on the Oriental mind.

FOR THE SAKE OF HEAVEN: A Chronicle. By Martin Buber. Translated by Ludwig Lewisohn. Harper & Bros. $3.
A fictional chronicle of the plight of the Jews of Southeastern Europe during the Napoleonic Wars.

LET'S KEEP CHRISTMAS. By Peter Marshall. McGraw-Hill Book Co. $2.50.
A Christmas sermon, by the later Peter Marshall, which was first printed in *Look* magazine about a year ago.

THE PHILOSOPHY OF SANTAYANA. Edited by Irwin Edman. Charles Scribner's Sons. $6.50.
Professor Edman has brought together here a wide sampling of the philosophical writings of Santayana.

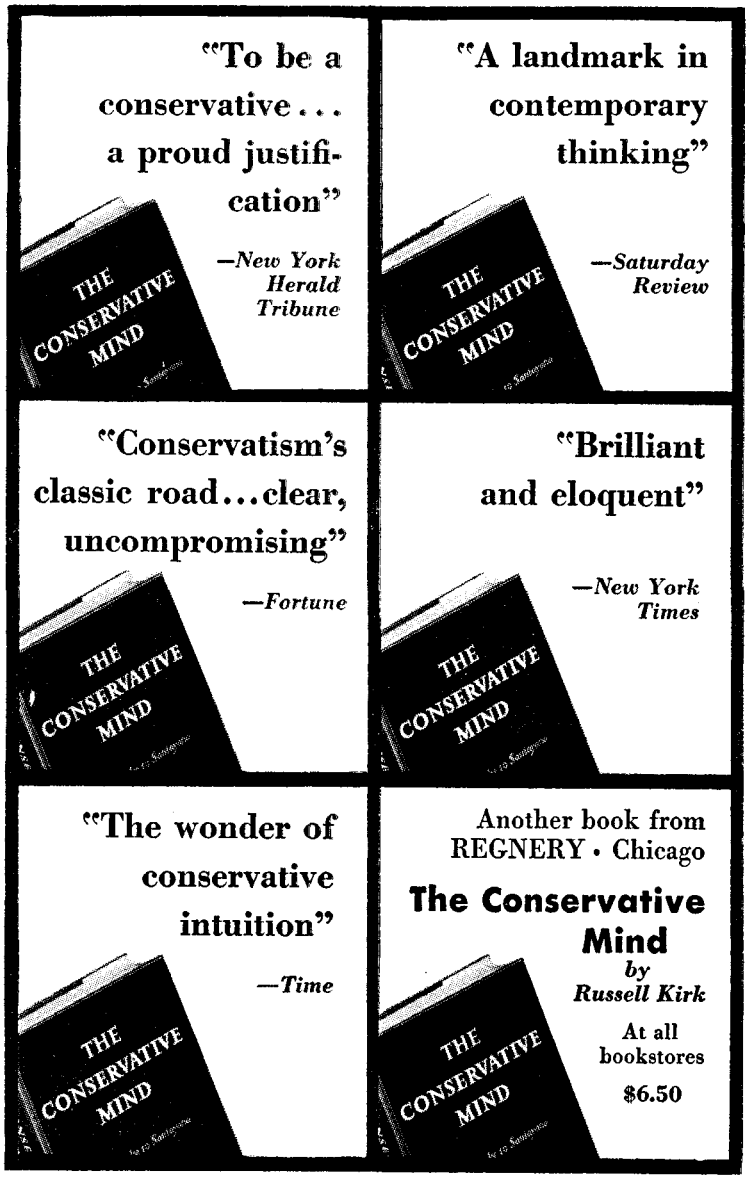
A TREASURY OF EARLY CHRISTIANITY. Edited by Anne Fremantle. Viking Press. $6.
A collection of little-known and hard-to-come-by writings that deal with all sides of the early Christian Church, through letters, essays, meditations, poetry, clarification of dogma, etc.

Science and Nature

THE BEST OF TWO WORLDS. By Joseph Wood Krutch. William Sloane Assoc. $3.
A collection of easy-going pieces, somewhat

LITERARY I.Q. ANSWERS

1. Woolf. 2. Galsworthy. 3. Hardy. 4. Lardner. 5. Hudson. 6. Bangs. 7. Wescott. 8. Dickens. 9. Hawthorne. 10. Foster. 11. Coates. 12. Stowe. 13. Trollope. 14. Stevenson. 15. O. Henry. 16. Ibsen. 17. Schreiner. 18. Hutchinson. 19. Mason. 20. Thirkell.



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BIRDS AS INDIVIDUALS. By Len Howard. Doubleday & Co. $4.
A British woman who loves birds tells about her experiences.

THE BOOK OF HEALTH. Edited by R. Lee Clark and Russell W. Cumley. Elsevier Press. $10.
A book for the layman, prepared under the surveillance of 243 doctors, about every conceivable aspect of the human anatomy and development.

CONQUEST OF THE MOON. Edited by Cornelius Ryan. The Viking Press. $4.50.
A sequel to the editor's "Across the Space Frontier," in which Messrs. von Braun, Willy Ley, and Fred Whipple tell us how the first trip to the moon will actually be carried out—an event they feel should transpire in about twenty-five years.

CONVERSATION WITH THE EARTH. By Hans Cloos. Translated by E. B. Garside. Alfred A. Knopf. $5.75.
A kind of geological autobiography, in which the author tells of his geological findings in America, Scandinavia, Africa, and the Dutch East Indies, and of his personal life, all of which cover the years from 1910 to 1936.

EXPLORATIONS IN SCIENCE. By Waldemar Kaempffert. The Viking Press. $3.50.
A *New York Times* man pulls a series of articles from his grab bag on the various advances science has made since 1945 in fields such as atomic power, medicine, supersonic speed, weather control, astronautics, undersea salvage, and cryptography.

For the Joneses

ONE of the nicest ways of saying Merry Christmas to that nice family down the block is with a book that every member will enjoy. We've asked Mary Stahlman Douglas, book-review editor of the *Nashville Banner*, to suggest some titles that will serve this purpose:

A PICTORIAL HISTORY OF THE SILENT SCREEN. *Compiled by Daniel Blum. G. P. Putnam's Sons.* $10.

LAND BIRDS OF AMERICA. *By Robert Cushman Murphy and Dean Amadon. McGraw-Hill.* $12.50.

THE SATURDAY BOOK. *Edited by John Hadfield. Macmillan.* $5.

AN ANTHOLOGY OF FAMOUS AMERICAN STORIES. *Edited by Angus Burrell and Bennett Cerf. Random House.* $2.45.

THE BOOK OF HEALTH. *Edited by R. Lee Clark, M.D. and Russell W. Cumley, M.D. Elsevier Press.* $10.

THURBER COUNTRY. *By James Thurber. Simon & Schuster.* $3.75.

THROUGH MORE HISTORY WITH J. WESLEY SMITH. *By Burr Shafer. Vanguard Press.* $2.75.

THE SPIRIT OF ST. LOUIS. *By Charles A. Lindbergh. Scribner.* $5.

SOME ENCHANTED EVENINGS: THE STORY OF RODGERS AND HAMMERSTEIN. *By Deems Taylor. Harper.* $3.95.

THE SCRIBNER TREASURY. *Scribner.* $5.

INSECTS: THEIR SECRET WORLD. By Evelyn Chessman. William Sloane Assoc. $3.
A general survey of the insects of the world, ranging from the boll weevil to the spider in Hong Kong which is as big as a pizza.

LAND BIRDS OF AMERICA. Edited by Robert Cushman Murphy and Dean Amadon. McGraw-Hill Book Co. $12.50.
A magnificent collection of 221 color photographs of practically every land bird known on the North American continent. There is commentary, and a chapter on how to photograph birds in color.

THE LIFE AND WORK OF SIGMUND FREUD. By Ernest M. Jones. Basic Books. $6.75.
The first volume of a projected three-volume critical biography of the life and work of Freud. In this one we are taken from his birth in 1856 to 1900, years which covered his marriage, experiments with cocaine, and early work in self-analysis. Dr. Jones is the last living member of the "Committee of Eight" who worked closely with Freud.

THE LIVING BRAIN. By Walter Grey Walter. W. W. Norton & Co. $3.95.
Mr. Walter, who is one of the world's pioneering brain specialists, has put on paper some of the more fascinating physiological aspects of what goes on in the human mind in terms the layman can grasp.

MAN IN SPACE. By Heinz Haber. Bobbs-Merrill Co. $3.75.
A discussion of the probabilities of space travel, and of how it is likely to affect man's mind and body.

MAN, TIME, AND FOSSILS. By Ruth Moore. Alfred A. Knopf. $5.75.
The evolution of man, told through the findings of such as Darwin, Lamarck, Cope, DeVries, Mendel, Wright, Fisher, and Haldane.

OUR ANIMAL NEIGHBORS. By Alan and Mary Devoe. McGraw-Hill Book Co. $3.50.
A leisurely report of the animal doings (muskrat, raccoon, rabbit, fox, etc.) on the authors' 125-acre place in the Berkshires. Flavored with dashes of Thoreau, Disney, and other great observers of the natural, or non-urban, world.

THE SILENT WORLD. By J. Y. Cousteau and Fréderic Dumas. Harper & Bros. $4.
Exhibiting deep-sea initiative, the Frenchman Cousteau, by means of an oxygen-tank-fitted "aqua-lung," discarded conventional diving suits to explore hazardous parts of the Mediterranean and the Atlantic.

UNSEEN LIFE OF NEW YORK CITY. By William Beebe. Duell, Sloan & Pearce. $4.50.
A natural history of the island of Manhattan by the Elder Statesman of American Naturalists. Mr. Beebe here takes us back to the days when mammoths heaved up Fifth Avenue and wolves pierced the night, and rounds things off with a report of the teeming, though tiny, animal, and insect life that may still be found today in Central Park.

Reference

THE COLUMBIA-VIKING DESK ENCYCLOPEDIA. Edited by the Columbia Encyclopedia Staff. The Viking Press. Regular index, $7.95. *Thumb-index,* $8.95.
An abridgement of the Columbia Encyclopedia as it was revised up to April 1953, which is about one-third the size of the original. Much of the material has been completely rewritten and reworked.

WEBSTER'S NEW WORLD DICTIONARY OF THE AMERICAN LANGUAGE: College edition. Edited by David Guralnik. World Publishing Company. 1,728 *pp.* $5; $6 *thumb indexed.*

Humor

THE BEST HUMOR FROM PUNCH. Edited by William Cole. World Publishing Co. $3.50.
The first collection of poetry and prose from *Punch* to be published in this country.

DREAMS OF GLORY. By William Steig. Alfred A. Knopf. $2.95.
A new collection of cartoons by Mr. Steig about child-life and how it is lived. There are eighty-eight in all, twenty-two of which have not been previously published.

THE NIGHT THE OLD NOSTALGIA BURNED DOWN. By Frank Sullivan. Little, Brown & Co. $3.
A collection of pieces by a reputable member of the old established firm of White, Thurber, & Sullivan, Inc.

History

CHINA IN THE SIXTEENTH CENTURY: The Journals of Matthew Ricci, 1583-1610. Translated from the Latin by Louis J. Gallagher, S. J. Random House. $7.50.
A look at sixteenth-century China via the journals of a missionary from the Society of Jesus who traveled widely through that country in the years 1583-1610.

CEILING UNLIMITED. By Lloyd Morris and Kendall Smith. The Macmillan Co. $6.50.
A layman's history of aviation in this country during the past half century, brought out to celebrate the fiftieth anniversary of the Wright brothers' heroic doings at Kitty Hawk.

A PICTORIAL HISTORY OF THE AUTOMOBILE. Edited by Philip Van Doren Stern. The Viking Press. $7.50.
A big collection of photographs and drawings, with running commentary—based largely on the files of *Motor Magazine*—covering the history of the automobile from the days of the land yachts in the last century to today's sports cars and chromium elephants.

THE RENAISSANCE. By Will Durant. Simon & Schuster. $7.50.
The fifth volume in Dr. Durant's story of civilization. This one covers every cranny of the Italian Renaissance from the odes of Petrarch to the flickering curlicues on Cellini's last bowl.

TRIUMPH AND TRAGEDY. By Winston Churchill. Houghton Mifflin Co. $6.
The sixth and final volume of Mr. Churchill's monumental history of the Second World War and the years leading up to it.

THE WORLD BETWEEN THE WARS. By Quincy Howe. Simon & Schuster. $7.50.
Volume Two of Mr. Howe's projected three-volume history of the modern world. This one takes us from 1918 through to the Munich agreement.

Poetry

COLLECTED POEMS: 1934-1953. By Dylan Thomas. New Directions. $3.75.
Two decades of work of a modern and major Welsh poet recently deceased.

NEW POEMS BY AMERICAN POETS. Edited by Rolfe Humphries. Ballantine Books. Clothbound, $2. *Paperbound,* 35¢.

For Uncle Bill

WE ASKED Joseph Henry Jackson, literary editor of *The San Francisco Chronicle*, what books he would recommend as gifts for "Uncle Bill," that middle-aged-or-older male who appears on every family list. Here are his suggestions:

THURBER COUNTRY. *By James Thurber. Simon & Schuster.* $3.75.

THE HEMINGWAY READER. *Edited by Charles Poore. Scribner.* $5.

MAUGHAM'S CHOICE OF KIPLING'S BEST. *Edited by W. Somerset Maugham. Doubleday.* $3.95.

THE JOURNALS OF LEWIS AND CLARK. *Edited by Bernard DeVoto. Houghton Mifflin.* $6.50.

SOME ENCHANTED EVENINGS: THE STORY OF RODGERS AND HAMMERSTEIN. *By Deems Taylor. Harper.* $3.95.

THE WAY OF A SHIP. *By Alan Villiers. Scribner.* $6.50.

THE SPIRIT OF ST. LOUIS. *By Charles A. Lindbergh. Scribner.* $5.

THE MIRACLE OF LANGUAGE. *By Charlton Laird. World.* $4.

THOSE WONDERFUL OLD AUTOMOBILES. *By Floyd Clymer. McGraw-Hill.* $5.95.

THE WILD PLACE. *By Kathryn Hulme. Little, Brown.* $3.75.

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An anthology of new poetry by such writers as Marianne Moore, Auden, Wallace Stevens, Richard Walbur, and Theodore Roethke.

THE PRIVATE DINING ROOM. By Ogden Nash. Little, Brown & Co. $3.
First appearance between book covers of recent poems by America's foremost writer of light verse.

SPRING BIRTH AND OTHER POEMS. By Mark Van Doren. Henry Holt & Co. $3.
New poems by the Pulitzer Prize-winning poet.

Personal History

AGE OF SUSPICION. By James A. Wechsler. Random House. $3.75.
Instigated, perhaps, by Mr. Wechsler's unpleasant experience with Senator McCarthy's investigating committee, this book tells in some detail the story of the author's political life—as a young Communist, his break with the Party, his ensuing jobs with the *Nation* and *PM*, and his present success as editor of *The New York Post*.

ALL DONE FROM MEMORY. By Osbert Lancaster. Houghton Mifflin Co. $2.75.
A glance, via word and picture, into the middle-class childhood of the author, who is one of England's tiddliest humorists.

FATHER, DEAR FATHER. By Ludwig Bemelmans. Viking Press. $3.50.
More of Mr. Bemelman's lightsome travels, cum drawings—this time with his madcap thirteen-year-old daughter and Little Bit, a small poodle.

THE FIELDS OF HOME. By Ralph Moody. W. W. Norton & Co. $3.50.
The further adventures of the author as a boy, continuing the material brought out in two earlier books. Here, his family moves East from Colorado, and he goes to work on his grandfather's farm, to heave rocks and tangle with the old man, who is a terror.

THE FREYA STARK STORY. By Freya Stark. Coward-McCann. $6.75.
Three of Miss Stark's books in abridged form, previously published in England under the titles "Traveller's Prelude," "Beyond Euphrates," and "The Coast of Incense." It is a mixture of autobiography and travel, and their author is regarded by many as the Dean of Women Junketeers.

HITLER: A Study in Tyranny. By Alan Bullock. Harper & Bros. $6.
An Oxford historian uses all the records now available to recount the Fuehrer's career.

THE HOUSE THAT NINO BUILT. By Giovanni Guareschi. Translated by Frances Lanza. Farrar, Straus & Young. $3.
Reminiscences about his own family—his wife, two children, and a cat—and their life in Italy, by the author of "Don Camillo."

IN THE CASTLE OF MY SKIN. By George Lamming. McGraw-Hill Book Co. $3.75.
An autobiographical account of growing up in Barbados in the West Indies, by a young West Indian Negro.

LIFE AMONG THE SAVAGES. By Shirley Jackson. Farrar, Straus & Young. $3.
Life in a big New England house with two children and a husband.

MADELEINE GROWN UP. By Mrs. Robert Henrey. E. P. Dutton & Co. $4.
Like whipped cream on gingerbread comes the second instalment of Mrs. Henrey's autobiography ("The Little Madeleine" was the first). Here we follow her to London, where she works as a manicurist at the Savoy, meets her husband-to-be, and the book closes with her marriage.

THE PASSIONATE YEARS. By Caresse Crosby. Dial Press. $5.
The widow of Harry Crosby, the wealthy dilettante who committed suicide in 1929 in New York sets down her remembrances of their madcap life together in the Twenties, here and in France, where they founded the Black Sun Press and published the early work of such as Hart Crane.

PERIOD PIECE. By Gwen Raverat. W. W. Norton & Co. $3.75.
Miss Raverat is the granddaughter of Charles Darwin, and in these memoirs she recounts her earlier days in Cambridge, England, with an American mother and English father, the toils of attending English boarding schools, the freakishness of relatives, and social codes as remote as the laws of Hammurabi.

THE WILD PLACE. By Kathryn Hulme. Little, Brown & Co. $3.75.
A documentary account of several years which the author spent as a member of an UNRRA field team in a Polish D. P. camp after the war. The winner of the Atlantic Monthly Press Non-fiction Prize.

WINSTON CHURCHILL: The Man and the Era. By Virginia Cowles. Harper & Bros. $5.
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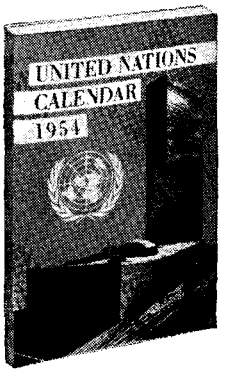

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SR's World Travel Calendar

JANUARY, FEBRUARY, MARCH

Austria

CONCERTS *(Vienna)*: Jan. 5, Paul Sacher conducting Stravinsky "Mass." Jan. 6, 7, Dr. Volkmar Andreae conducting Vienna Symphoniker Orchestra with Wilhelm Backhaus as soloist. Lieder recitals; singers Dietrich Fischer-Dieskau, Jan 21; Julius Patzak, Feb. 25; Martha Mödl, March 25.

WINTER SPORTS *(Innsbruck, Jan. 3, Berg-Isel Ski Jumping; FIS Alpine Combinations at Kitzbühel, Nordic Combinations at Badgastein and Bad Hofgastein, Jan. 19-24; Innsbruck, Feb. 21, International Patscherkofel giant slalom.)*

CARNIVAL *(Vienna, Feb. 15-March 2)*: Fancy dress, masked balls.

Britain

BERTRAM MILLS CIRCUS *(London, Jan. 1-30)*:

INTERNATIONAL CHESS CONGRESS *(Hastings, Sussex, Jan. 1-7)*.

AUSTRALIA DAY *(London, Jan. 26)*: Special services at St. Martin-in-the-Fields.

CRUFT'S DOG SHOW *(London, Feb. 5, 6)*: One of the world's big shows, at Olympia.

COURSING *(Altcar, Lancashire, Feb. 10-12)*: Waterloo Cup meet, most important of year.

BRITISH FURNITURE TRADES EXHIBITION *(London, open to public Feb. 20, 22-25)*: At Earl's Court.

SHAKESPEARE FESTIVAL *(Stratford-on-Avon, March 16-Oct. 30)*.

GRAND NATIONAL STEEPLECHASE *(Aintree, Liverpool, March 27)*.

France

SKIING, YACHTING *(Nice, Jan. 13-17)*: Winter sports in nearby mountains and boat races on the Mediterranean. Contests staged to dramatize dual attractions of Nice.

SKIING *(Alpe d'Huez, Jan. 9, 10; Val d'Isère, Jan. 16, 17; Mégève, Jan. 23, 24)*.

HORSE RACES *(Paris)*: Prix d'Amérique, Jan. 24; Prix d'Angleterre, Jan. 28; Prix de Paris, Feb. 14; Prix d'Auteuil, March 14; Prix Murat, March 21.

CARNIVAL *(Nice, Feb. 18-March 3)*: Famous for battles of flowers, parades.

MARIAN PILGRIMAGES *(Lourdes, Feb. 11; March 25)*.

SIX-DAY BIKE RACE *(Paris, Feb. 25-March 3)*.

Germany

WINTER SPORTS WEEK *(Garmisch-Partenkirchen, Jan. 1-6.)*

GREEN WEEK *(Berlin, Jan. 29-Feb. 7)*: Most important agricultural show in Germany.

PRE-LENTEN CARNIVALS *(Berlin, Bonn, Cologne. Düsseldorf, Hamburg, Mainz, Munich, Wiesbaden, Feb. 15-March 2)*.

Hawaii

HULA BOWL *(Honolulu, Jan. 10)*: Football game between all-star players from Hawaii and the mainland.

SYMPHONY CONCERTS *(Honolulu, Jan. 17, 19; Feb. 21, 23, 26, 27; March 12, 16, 28, 30)*.

NARCISSUS FESTIVAL *(Honolulu, Feb. 1-3)*: Chinese celebration reaches climax on Chinese New Year, Feb. 3.

CHOIR FESTIVAL *(Honolulu, Feb. 21-27)*: Music festival to mark World Brotherhood Week.

KUHIO DAY *(Honolulu, March 26)*: Tribute to late Prince Kuhio, Hawaiian patriot.

Holland

NESOVA *(Amsterdam, Jan. 12-15)*: Dutch Souvenir Trade Fair.

HOUSEHOLD FAIR *(Amsterdam, Feb. 6-15)*: Ninth annual fair in RAI Bldg.

FURNITURE FAIR *(Utrecht, Feb. 8-11)*.

AUTO SHOW *(Amsterdam, Feb. 26-March 8)*.

PRE-LENTEN CARNIVALS *(North Brabant, Limburg, Feb. 27-March 2.)*

TULIP TIME *(Lisse, March 15-May 15)*.

Italy

OPERA SEASON—*(January-April in Florence, Milan, Naples, Palermo, Parma, Rome, Venice.)*

EPIPHANY FAIR *(Rome, Jan. 4-6)*: Famous funfest in Piazza Navona.

WINTER SPORTS CONTESTS *(Cervinia, Cortina, Sestrieres, Jan. 6, 7; International skiing contests for women at Castrozza, Jan. 17, for men, Valle d'Aosta, Jan. 17.)*

CARNIVAL *(Viareggio, Feb. 26-March 2)*: Masking, confetti, flower battles, parade of gigantic floats.

MARCH OF PENITENTS *(Rome, March 3)*: Traditional Ash Wednesday procession by members of noble families.

Mexico

RELIGIOUS PILGRIMAGE *(Chalma, Jan. 1-7)*: Faithful from all parts of Mexico travel to see Christ of Chalma, near Mexico City.

BLESSING OF ANIMALS *(Nationwide, Jan. 17)*: Traditional part of St. Anthony's Day observance.

FEAST OF OUR LADY OF LA CANDELARIA *(San Juan Teotihuacan, State of Mexico, and Tlacotalpan, Veracruz, Feb. 1, 2)*.

DAY OF THE INDIAN *(Nationwide, March 21)*: Special tribute to Juarez.

Monaco

AUTOMOBILE RALLY *(Monte Carlo, Jan. 18-25)*: Most skilled auto racers compete for prizes totaling $10,000, silver trophies.

PRE-LENTEN CARNIVAL *(Monte Carlo, Feb. 15-March 2)*.

Norway

INTERNATIONAL WINTER SPORTS WEEK *(Voss, Feb. 8-15)*.

HOLMENKOLLEN COMPETITIONS *(Oslo; slalom, storslalom, downhill, Feb. 19-21; long distance and ski jumping, March 4-7; Holmenkollen Day, March 7.)*

LAPP MARKET *(Bossekop, Finnmark, in Northern Norway, March 1-6.)*

Panama

GOLF *(Panama City, Jan. 14-17)*: Panama's open tournament.

CARNIVAL (Colon, Panama City, Feb. 29-March 2.)

FAIR (Colon, March 20-April 4): International trade fair.

Philippines

NATIONAL FAIR *(Manila, throughout February.)*

South America

KING'S DAY *(throughout South America, Jan. 6)*: Epiphany, with morality plays in front of Church of San Blas in Cuzco, Peru, and Popayan, Colombia.

BATTLE ANNIVERSARY *(Santiago, Chile, Jan. 20)*: Battle of Yungay and victory of "the ragged ones" marked with fiesta.

FAIR *(La Paz, Bolivia, Jan. 24-26)*: God of prosperity honored with celebration in main square of La Paz. Booths sell Indian crafts.

CANDLEMAS *(Copacabana, Bolivia, Feb. 2)*: Annual "Feast of Purification" at Shrine of Our Lady of Copacabana.

CARNIVALS *(Montevideo, Rio de Janeiro, Feb. 25-March 2)*: World-famous festivals feature parades, song contests, masking.

WINE HARVEST *(Mendoza, Argentina, March 22-April 5)*: Fiesta in main town of wine-producing region; parades, exhibits.

Spain

FEAST OF ST. ANTHONY *(Barcelona, Huelva, Jaen, Orellana, Puebla de Hijar, Jan. 17)*: Bonfires, cavalcades, dances, blessing animals.

SAN SEBASTIAN'S FEAST *(Melgar de Fernamental, Pollensa, San Sebastian, Sotillo de Las Palomas, Jan. 19)*: Tamborada, folk dances, singing.

FAIR *(Burriana, Feb. 2-10)*: Traditional fountain of wine, race meeting.

FEAST OF ST. AGATHA *(Villarino de Los Aires, Zamarramala, Zamora, Feb. 5)*: Exhibition of regional costumes, folk dances.

SKIING *(Sierra de Guadarrama, Feb. 25-28)*: Franco-Spanish championships.

FALLAS OF ST. JOSEPH *(Valencia, March 12-19)*: Effigies set up in street and burned; important bullfights.

ST. MARY MAGDALEN FESTIVITIES *(Castellon, March 21)*: El Prego cavalcade, procession, pilgrimage.

Sweden

SKIING *(Falun, Feb. 13-21)*: World Skiing Championships.

WINTER SPORTS *(Are, Feb. 27-March 7)*: Alpine championship contests, on slopes of Areskutan Mountain.

VASA SKI RACE *(Mora, March 7)*: Race commemorates feat of Gustav Eriksson Vasa (later King Gustav I) in 1521.

Switzerland

FIGURE-SKATING CONTESTS *(Wengen, Jan. 4, 14, 21, 28)*: Competitions for Knoop Cup, Shaw Cup, Arthur Cumming Cup, and Kurverein Cup.

BOBSLEIGH CHAMPIONSHIPS *(St. Moritz, Jan. 9, 10)*: European championships for juniors.

TOBOGGAN CHAMPIONSHIPS *(Davos, Jan. 23, 24)*: The 12th European Toboggan contests.

INTERNATIONAL SPEED SKATING CONTESTS *(Davos, Jan. 30, 31; Feb. 6, 7.)*

MOZART REQUIEM *(Lausanne, Feb. 13, 14)*: Vienna State Opera, Philharmonic to be heard in the Cathedral.

USA

BOWL GAMES *(Cotton Bowl, Dallas, Tex.; Sun Bowl, El Paso, Tex.; Orange Bowl, Miami, Fla.; Rose Bowl, Pasadena, Calif.; Senior's Bowl, Mobile, Ala.; Sugar Bowl, New Orleans, La.)*

FISHING CONTESTS *($15,000 Metropolitan Miami Tournament, Jan. 1-April 18; Small Fish Tournament, Sarasota, Jan. 1-March 31.)*

TENNIS TOURNAMENTS *(West Coast Championships, St. Petersburg, Jan. 11, 12; Florida Championships, Orlando, Jan. 18-24; South Florida Championships, West Palm Beach, Jan. 25-31; Miami Championships, Miami, Feb. 22-28.*

YACHT RACE *(San Diego, Calif.-Acapulco, Mexico, Jan. 10.)*

HORSE RACES *(Arcadia, Calif.)*: Santa Anita Derby, Feb. 20; Santa Anita Handicap, Feb. 27.

MARDI GRAS *(Mobile, Ala.; New Orleans, La., Feb. 23-March 2)* Parades staged nightly in New Orleans. General masking on Shrove Tuesday, March 2, in both cities.

GARDEN SYMPOSIUMS *(Williamsburg, Va., Feb. 24-26; March 3-5)*: Discussions to be led by experts on landscaping, horticulture.

—ROBERT MEYER, JR.

Further information may be obtained by writing World Calendar, The Saturday Review, 25 West 45th St., New York 36, N. Y.

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BOOKED FOR TRAVEL

Praise and Salutations for Some Global Diplomats

ROME.

ALTHOUGH Rome has withstood the onslaught of legions and locusts, Caesar and the cinema, it seemed to buckle perceptibly when 1,500 delegates to the World Travel Congress arrived here recently to hold their annual convention. The transformation of Rome from the Eternal City into an American convention city was conducted with blasé dispatch by the members of the American Society of Travel Agents, whose meeting it was, but by the week's end it was clear that Rome had been left gasping, and that its recovery would be gradual, perhaps never complete.

Streamers spanned the Via Veneto welcoming the delegates on behalf of Pan American Airways, and another stretched across the Via Ludovisi on behalf of TWA. The Home Lines, which used the slogan "Ave ASTA," and the Bettoja Hotels of Rome, which were celebrating their seventy-fifth anniversary, kept their bunting indoors.

To compensate for such modesty, however, three convertibles fitted with fringed surrey tops roamed the streets advertising the charms of some hotels in Bermuda, where fringed surreys, albeit horse-powered, are indigenous to the local scene. One morning when delegates arrived at the new Roman auditorium on the Via della Conciliazone, in the shadow of St. Peter's, they were stirred out of early-hour somnolence by one of Rome's beloved fiacres carting a huge billboard telling why Haley's Tours hit the spot. The receptions for the full complement of 1,500 representatives, badged and ribboned in the approved manner, would draw a double line of Roman onlookers who converged on the scene as they would have to an accident. Anyone who wanted to avoid the local *espresso* could get a full cup of normal U.S. brew from the suite operated in the Excelsior Hotel by the Grace Line, whose ships ply the coffee route, and anyone who yearned for champagne and wanted to avoid the price could always obtain a free beaker at the hotel headquarters of Air France, whose planes fly the champagne circuit.

Despite the rodeo air of a Chicago conclave which pervaded the ancient atmosphere for the five-day encampment, a number of celebrated speakers from the world of politics, industry, and religion came or sent statements to the meetings. Those who had a word for the conventioneers included Harold E. Stassen; Giuseppe Pella, Italy's Prime Minister; Clare Luce; Pope Pius XII; the Pope's nephew, Prince Marcantonio Pacelli, who is president of the Italian Airlines; and Bernardo Mattarella, Italy's Minister of Transportation. In the end, only the Pope, Prince Pacelli, and Minister Mattarella appeared in person. Prime Minister Pella was forced to go south to look over the floods in Reggio Calabria, Mrs. Luce caught cold, and Stassen was stumping elsewhere. When all the statements were read and all the speeches given the travel agents were up to their knees in a welter of encomia. If they had thought that they were merely trying to make a buck by planning trips for traveling Americans, it became clear that they were also promoters of international peace, global diplomats, and harbingers of improved world trade.

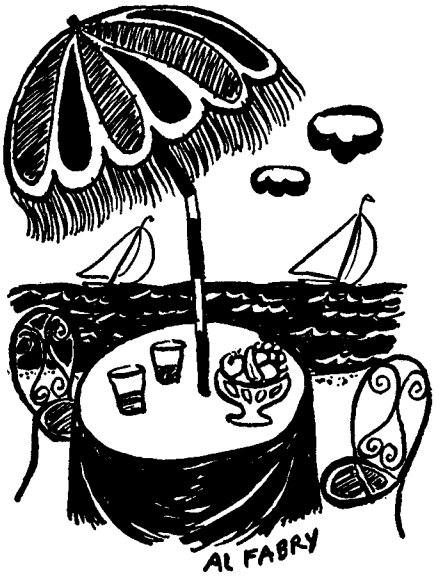
Stassen's man, one John Quinn, a gentleman given to pepper-and-salt suits (in deference to his home station —Lincoln, Nebraska) surmounted by a black homburg (in deference to his Washington assignment), carried the message from the former Minnesota governor. "It has long been my belief that if the citizens of different nations could become better acquainted with each other and with the various cultures that have enriched our civilization, and if a more sympathetic understanding could be developed among the peoples of the world, the better would be the chances of real international cooperation toward world peace and prosperity." So read the statement from Stassen, now Eisenhower's Director of the Foreign Operations Administration.

The Pope, who received the assemblage *en masse* at Castel Gandolfo, caught the delegates' attention by saying, "Plainly for all to see, the travel agent's trade has its own place of honor among the prodigious social developments of our times." Then with a rare reference to a commercial agency he went on, "In the bare hundred years since Thomas Cook first publicly advertised his original 'excursion train'—and more particularly during the last half-century of constant world movement, commotion, and exchange—you have succeeded in bringing the techniques of ocean and continental travel to rare perfection and precision.

"But," he went on, "the techniques of tickets, passports, timetables, and interpreters aside, may we not dare to speak of your business too in terms of dedication, vocation, and apostleship? Has not the time come to give it the nobler name of a profession? Why not, indeed? The dramatic 'movement' in which you are playing your modest, yet all but indispensable part, involves far more than a complex series of commercial transactions. It neither begins nor ends with the buying and selling of economic goods and services, however, and your counsel, no less completely than those, say, of the doctor or lawyer, are mobilized and placed at the service of human beings, children of God and heirs of Heaven like yourselves, for whom travel of one sort or another has assumed the proportions of a quest for personal fulfilment."

Probably there was not a man in the house who had judged himself in such lofty terms prior to this moment. Before any one had time to entertain a petition to increase the agent's commission (normally 7 per cent from transatlantic airlines, 6 to 7.5 per cent from steamship companies, 10 per cent from hotels), the Pope sounded a note of caution. It went like this:

"The comfort and convenience of the voyage will be naturally one of your chief preoccupations—unless the wayfarer has renounced both in the spirit of the pilgrim or penitent. But let them be provided in discreet and reasonable measure. Let there be no conniving with those—happily an exceptional few—who permit themselves abroad, what conscience would reproach them for at home, the wanton display of luxurious and dissipated living. International understanding and amity have less than nothing to



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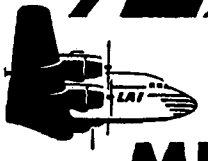
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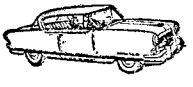
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gain from such 'vacation' trips, which cannot fail to scandalize the tourist's toiling and less affluent brethren in the country whose hospitality is thus abused.

"Likewise the enjoyment and legitimate recreation of your patrons on tour must form one of your major concerns. But could we call it less than treason to your high calling were you to lend the least encouragement to those who would exploit the stranger in their midst in guise of entertaining him? Obviously, the profit motive has its proper, if subordinate, dignity and function also in the field of travel accommodations: at every stage of the journey the laborer or servant is worthy of his hire (cfr. Luc. 10, 7). . . . But what avowable social purpose could possibly be served by trading on the traveler's ignorance of local customs and values, by catering to his baser tastes and instincts, by using his separation from home and dear ones as an excuse for wilfully exposing him to occasions of sin?"

The next day the convention auditorium was decorated with a detachment of elegantly costumed carabinieri—immensely tall, square-shouldered federal troopers—done up in sashes, crossed belts, sabres, and Napoleon hats. They were on hand to provide an imposing escort for the arrival of Mrs. Luce, the American Ambassador. The house had its biggest crowd of the week. Delegates buzzed through the spacious marble lobby and crowded the corner bar drinking *espresso*. The representative from Eire strolled among the coffee drinkers carrying an Aer Lingus bag containing a carafe of Irish dew, with which he frequently invigorated the thick Italian brew of his confrères.

THUS refreshed, the assemblage sat with a great show of anticipation to await the arrival of Mrs. Luce. Finally it was announced that she was confined to the Ambassador's residence with the vapors, or worse, and her speech was read by Frank Dennis, the Embassy's public-affair's officer. Mrs. Luce, through Mr. Dennis, thanked the agents for their contribution in the field of international relations. She quoted Winston Churchill, as follows: "As you know, my friend Sir Winston Churchill is a great traveler. He is well known for his ability to *miss* so many trains and boats and airplanes. He was asked recently to explain why this was. 'I'm a sporting man, my boy,' Sir Winston explained. 'I always give them a fair chance to get away.'"

She said she was also happy to greet the agents because she and they had a lot in common. She said she had learned that the American Ambassador is supposed to double as a travel agent, and the American Embassy as a travel agent. She said she wanted to help the American traveler all she could, but "there really was a good deal of difference between the American Express and the American Embassy." Since the Pope had taken care of Thomas Cook it was only fitting that our Ambassador do as much for American Express.

"You hold a particularly important position in the world today," said Mrs. Luce. "For it is largely through you that the people of North America are able to get to know the people of Europe, of South America, and of the other parts of the world. I should like to read you a few lines from a letter that I received this week. It came from a friend of mine, an Italian, a veteran newspaperman who is making a tour of the United States. At the moment he is staying on a ranch in the Golden West. This is what he wrote:

> This is my first visit to the United States, and I am happy to tell you that it has made a profound impression on me. Everything is on a larger scale here. Above all, I have been impressed to discover that every inhabitant of America, man or woman or foreigner, seems to have *la fiducia nella propria condizione umana*, which I should translate freely as 'belief in the dignity of the individual'."

Mrs. Luce quoted tourist figures and analyzed what they meant. She said that in "international understanding and economic benefits, your work is of tremendous importance to the Western world. I hope none of you will ever underestimate the effects that your efforts can achieve in these fields." She told the delegates that they could prepare the traveler for his new encounters, teach him that foreign customs are not necessarily inferior to his own. She urged them to advise the New World citizen "to look behind the modern face of Europe, into the ancient mind and soul of this continent . . . that [has] suf-

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fered so much, learned so much, contributed so much to the civilization of the world . . . You are—you can be—the ambassadors of [a] new freedom. May your diplomatic efforts in its behalf meet every success."

It was a strong finish to a week when tourism had been called "one of the principal factors affecting the equilibrium of the balance of payments" (Mattarella, Minister of Transport), "Europe's number one dollar earner" (Sir Alexander Maxwell, British Travel Association), and "a material benefit to the *rapprochement* between different countries of the world" (Henri Lesieur, Air France). Finally and grandly it was suggested that "the people of the Old World should give in return [for America's help in two wars] the riches of their cultural heritage and tradition, for tourism is more than an industry, it is the royal highway to culture and learning" (Dr. Francesco Manzitti, president of Finmare, a shipping company).

Between these heady speeches and deep draughts of Roman sightseeing (to be reported in this space next week), the delegates to the World Travel Congress also managed to talk business. The biggest news for the traveler to come out of the convention was Italy's own announcement that it would cut prices by 25 per cent to all visitors who came during the period November 1 to March 31. To be eligible the traveler will have to arrange for the trip through an agent. These dates coincide with the period during which airlines give off-season rates. The hotel will reimburse the restaurant and the traveler will not have to pay anything above the all-inclusive price except whatever extras he may incur. The discount also applies to transportation inside the country.

Italy has had a phenomenal rise in tourist popularity. In 1948 it counted 156,576 visitors from North America, by last year the count had risen to 402,756, and a 25 per cent increase over that figure is anticipated for 1953. There seemed little doubt indeed that other European countries would have to follow the Italian lead in trimming off-season prices. Not all, however, are possessed of the advantage of good fall weather. Although rain poured heavily on the delegates during the first three days, to such an extent that the Italian State Tourist Office had to take an ad in the Rome *Daily American* to apologize; the sun broke through magnificently after that. The days that followed have been clear, bright, and warm, so brilliant and pleasant, in fact, that one feels constrained to call this something besides the "off-season."

—Horace Sutton.

For Christmas

Continued from page 36

Curro is a San Francisco artist whose color-prints of subjects like cable cars and locomotives took spontaneous hold locally and now are in demand by Americana fanciers across the country. Her latest spiral-bound calendar features fascinatingly detailed color drawings of nineteenth-century American fire engines—steamboilers, tassels, and all.

Very dignified and culturally informative are the color and gold illumination of the **"Minnesinger"** and **"Book of Hours"** (Palindrome, $1.75 each) calendars, with explanatory text on the medieval subjects represented. In a different vein, and for those who need to keep track of engagement, **"Our America"** (Doubleday, $1.75) provides plenty of space for notations and easy-to-look-at color scenery.

—Siegfried Mandel.

Picture Books

One of the best of the new picture books is John and Alice Durant's **"Pictorial History of American Ships"** (A. S. Barnes, $10). The price may seem a little forbidding, but if your recipient is at all interested in ships it is well worth it. This not overly bulky volume is an entertaining, informal account in pictures and text of maritime America, from the time of the Indian canoe to the launching of the *S.S. United States*. The illustrations are many and fascinating; the text is brief, illuminating, and to the point. There isn't much you won't know about ships when you finish with it.

For automobile enthusiasts there is **"Those Wonderful Old Automobiles,"** by Floyd Clymer (McGraw-Hill, $5.95). It includes over five hundred photographs, old ads, jokes, songs, and assorted data about old cars—

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from the one- and two-cylinder contraptions that first made their appearance around the turn of the century, to the flashy models of the late Twenties. Mr. Clymer is himself a raging car enthusiast and this book is crammed with pertinent information.

A luxury volume for lovers of animals is **"Animals in Africa,"** photographed by Ylla, with an accompanying text by L. S. B. Leakey, director of the Corydon Museum in Nairobi (Harper, $7.50). The photographs—both color and black-and-white—are superb and I found myself very disappointed that there weren't many more of them. The text by Mr. Leakey, while unsensationalized and to the point, seemed rather sketchy and inadequate to me. Mr. Leakey obviously knows a great deal more about animals than he has been allowed to tell in the limited space available to him. But if I sound slightly disappointed it's only because there wasn't enough of a very good thing.

Henry Schuman, a publisher who often produces some very unusual and interesting books, has come up with one called **"Northern Exposures,"** photographed by Richard Harrington ($5). Included are many stunning photographs of Canada's backwoods wildernesses and closeups of the hardy people who live on the fringe of the Arctic. The text by Clifford Wilson is unspectacular but moderately interesting. The captions, however, seemed overlong and uninspired.

By far the best-looking cookbook I have ever seen is a volume that was brought out some months ago but which is worth mentioning again in this column. It is called **"Bouquet de France"** and is subtitled, appropriately enough, "An Epicurean Tour of the French Provinces." It was compiled by Samuel Chamberlain and was published by the Gourmet Distributing Corporation ($10.00). Into 600 pages Chamberlain has crammed text, authentic recipes, and some of the most beautiful photographs of France ever taken. You can learn about a wonderful country, eat its marvelous food, and be handsomely entertained—all for the price of one volume. I highly recommend it! —William Murray.

Cartoon Books

The cartoon book situation among the Western Big Three is pretty jolly these days. France, Britain, and the United States have come through splendidly. Herewith a rundown of about a half-dozen books that have turned up lately:

First, **"The Best Cartoons from France"** (Simon and Schuster, $2.95), an anthology of about 200 of the best cartoons east of *The New Yorker*. The fact is, much of the spirit of that magazine is evident in the Gallic import, not at all surprising in view of the fact that the cartoons originally appeared in *Match* and *Le Rire*. I had never before seen the work of some of these gentlemen, and I'm pretty ashamed of myself.

Across the channel a couple of cartoonists as well known as Sir Winston Churchill and Anthony Eden have got out a couple of collections—Rowland Emett's **"Emett's Domain"** (Harcourt, Brace, $3.50) and David Low's **"Cartoon History 1945-1953"** (Simon & Schuster, $3.50). Emett, one of the reasons Englishmen buy *Punch*, has turned in some gentle spoofing of our mechanized society—trains and trams, in particular. His drawings are uproariously conceived, fascinatingly detailed, and, best of all, superbly done.

Low to anyone who has ever kept up with the world's front pages doesn't require a single word of introduction. The only thing necessary to point out is that his latest collection is his fourth to be published in the United States. Incisive, bold, with plenty of satire, it cartoons the history of the world from the start of the Cold War to the death of Stalin. In its way Low's book is about as good a course in the history of the last eight years as anything else around.

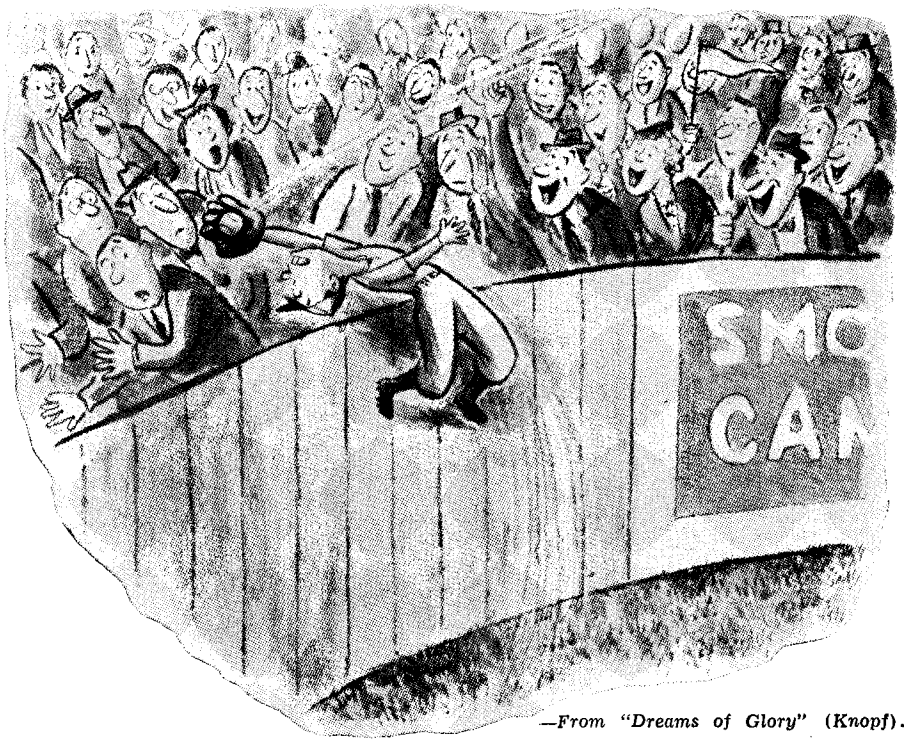
William Steig is an old favorite, and somebody had the idea of getting Steig's seven books between one set of hardcovers and calling it **"The Steig Album"** (Citadel Press, $3.95). Well, the result is a grand tour through a remarkable mind, full of warmth, of fantasy, of humor. In all, there are 700 cartoons in this catch-all, taken from Steig's "The Lonely Ones," "Small Fry," and "All Embarrassed," among others.

Steig, it also turns out, has a second book up—**"Dreams of Glory"** (Knopf, $2.95). Most of the eighty-eight cartoons in the collection have appeared before, chiefly in *The New Yorker*, and it adds up to a first-rate gallery of eighty-eight small-fry living the life of Walter Mitty.

The latest product of Burr Shafer's is **"Through More History with J. Wesley Smith"** (Vanguard, $2.75). Shafer, as you *SR* readers well know, has created a fellow by the name of Smith who turns up again and again at one or another of the crucial points in history. Or uncrucial. Anyway, Smith is always butting into history with comments at which Toynbee might raise an eyebrow but at which the rest of us are pretty sure to get a laugh.

Now, Edward Gorey. The dust-jacket says this is Gorey's first book in text and pictures, and it adds a couple of biographical bits—born in Chicago, educated at Harvard, now living in New York. Anyway, he has turned out a little something called **"The Unstrung Harp; or, Mr. Earbrass Writes a Novel"** (Duell, Sloan & Pearce, $2). I found it very funny, both the text and the drawings. Gorey's writer has a comically reptilian head, he has some wonderful literary adventures, and all in all he is worth taking a look at.

—Bernard Kalb.



—From "Dreams of Glory" (Knopf).

"The Catch That Saved the Series."

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Show Business

Continued from page 48

through the book page by page. There are further rewards to this method, such as tracing the career of an old favorite from bit player to stardom or even, more subtly, discerning the evolution of the medium from a crude, workingman's diversion to a slicked-up entertainment for the middle classes.

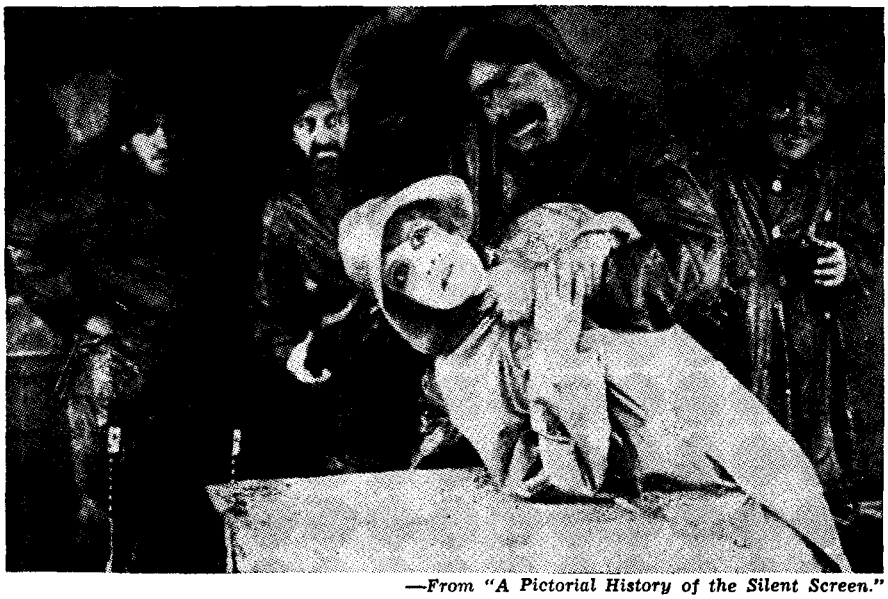
BUT always the temptation with a book of this kind is to browse, to let the eye stray at random, pausing here at a familiar face, there at a fondly remembered film. And in view of this fact, one could wish that Mr. Blum had furnished a more informative, more illuminating text. Scattered through the pages, introduced merely by a date, are paragraphs to remind us which stars are in the ascendant, which studios on the decline, and what "firsts" have just taken place. The important changes, both social and artistic, that were taking place simultaneously in films, however, are sadly ignored. This sense of superficiality is reinforced by minor errors of fact and casual misspellings of names that recur with irritating regularity.

Perhaps the reason is that Mr. Blum's affection for both theatre and the movies centers more about the players than the medium itself. He loves his stars, and delights in picking out Clark Gable as an extra in a crowded photo barely two by four inches, showing us Garbo in a shipboard picture snapped on her arrival in this country, or including obscure films simply because their casts contain such stage notables as Alfred Lunt, Ellen Terry, or J. Forbes-Robertson. A number of important pictures are represented solely by a studio portrait of the star.

For those who share Mr. Blum's enthusiasm for performers—and they are many—this is undoubtedly justifiable. But since this book is described as a "pictorial history" several points demand clarification. It is specifically a history of the *American* film, or at least of films shown in America. Some European films appear, but their selection is—to put it kindly—eclectic. "Caligari" and several of Emil Jannings's German films are in. So too are early French pictures starring Sarah Bernhardt and Réjane. On the other hand, Swedish and Russian films, both of which contributed importantly to the developing style of Hollywood's movies, are ignored completely.

Strangely blunted, too, is the drama of Hollywood's industrial development, gradual centralization, emergence as big business, the persistent conflict of producers and exhibitors.

In any case, for the film enthusiast "A Pictorial History of the Silent Screen" is a big, bountiful book, crammed with nostalgia and a glamour that remains curiously real after all these years. Some of the melodramatic moments that it recalls are bound to amuse—glimpses of Kathlyn Williams in the clutches of the villain, or Theda Bara in the throes of seduction. Some of the spectacular scenes that so impressed us in our youth look surprisingly stunted and tacky today: the costumes, the décor, the gestures —all once so natural and handsome, now so artificial and exaggerated. But perhaps that is the greatest reward in a book of this kind. While showing us the pictures of films past it affords us a sidelong glance at ourselves so many years ago.



—From "A Pictorial History of the Silent Screen."

Pearl White in "The Perils of Pauline"—"a sidelong glance at ourselves."

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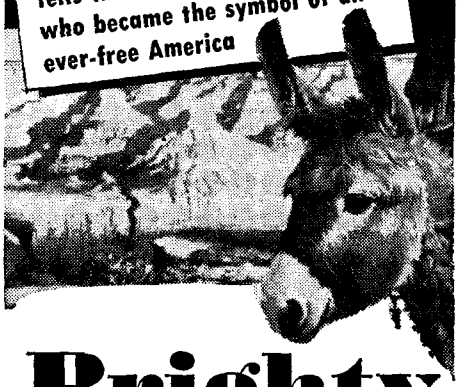

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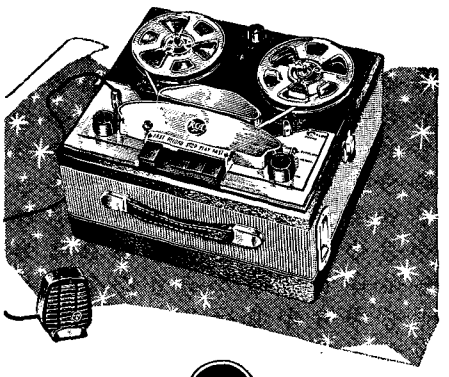

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The Three-a-Day Yesterday

"Vaudeville," by Joe Laurie, Jr. (Henry Holt. 661 pp. $5), is an account of a nigh-vanished theatrical form from the honky-tonks to the great days of the Palace Theatre. Bernard Sobel, who reviews it here, was once press agent for Florenz Ziegfeld and recently published his own memoirs,. "Broadway Heartbeat."

By Bernard Sobel

IN "VAUDEVILLE" Joe Laurie, Jr., provides us with a pulsating, intensely human visit to a lost theatrical world, the first authentic history of this highly specialized form of entertainment. His book is encyclopedic in its coverage, just in its estimates, certain in its research—the long-awaited authority for all time.

Old-timers will read it, blinking back the oncoming tear, moved by memories of the good old days, days free of ideologies and war. Youngsters will be overwhelmed, perhaps, by the magnitude of an orbit which they never knew. Fortunately, however, they can know it now because Mr. Laurie presents every feature of the two-a-day from its crude honky-tonk beginnings to its perfect manifestation —"refined" vaudeville—at New York's Palace Theatre. So comprehensive are the descriptions of the acts, the performers, the music, the costumes, and the scenery that the reader feels that he is actually sitting in a front row seat, watching the show.

That anomalous problem, the origin of vaudeville, Laurie resolves in a manner that is characteristic of *Variety*, the bible of show business. He suggests that the first performers were Adam, Eve, *et al.*, and that the garden of Eden was the first variety house.

Successive chapters discuss the dumb or animal acts, with special attention to the trained cats who leaped off the stage at the rise of the curtain because they hadn't rehearsed with the footlights on, the song-and-dance man, the musical director who served as a feeder, the female impersonator, the hypnotist, the mixed act, and freak attractions like the man who swallowed and disgorged walnuts. The gayest chapter deals with the monologists, those wonder men who worked in street clothes, without benefit of make-up, props, or gimmicks.

Among the greatest laugh-makers in the history of vaudeville were George Fuller Gordon, the first American to appear in a command performance before the King and Queen of England, Charlie Case, Julius Tannen, James J. Corbett, Bert Williams, and James J. Morton who did a "semi-nut" act. None of them was too fussy about finesse, as long as he got the laughs. Joe Welsh was particularly successful with this story about the man who took his son to lunch in a delicatessen:

"Papeh," complained the boy, "dere's a fly in my zoop."

Whereupon the father replied: "Eat dere zoop and vait till you come to the fly, den tell the vaiter and he'll brink you another bowl of zoop for nudding."

Bert Fitzgibbons, another famous comic, used to stand in front of the bar and pour a drink into a water glass.

"Say Bert," cried the bartender, "that's whiskey you're pouring, not water."

"Do I look like a man," retorted Bert, "who would drink that much water?"

COURAGEOUSLY, Laurie undertakes a hazardous feat—designating originators,—a feat dear to the hearts of theatre folk, but extremely hazardous. Here are some of the people he singles out as progenitors: Tony Pastor was the first manager to use gas footlights. Maude O'Dell (1908) was the first strip teaser and Bill "Bojangles" Robinson the first stair dancer. John and Margie Fleming presented the first comedy sketch (1873). Herr Schlam was the first to play musical glasses, Solly Violinky to play a piano and violin simultaneously, and Phil Baker to use a left-handed accordion keyboard. Harry Montage (1870) held the dubious honor of being the first entertainer to use a double entendre act. Lottie Gleason was the first singer to kiss a bald-headed aisle-sitter and Jack Norworth was the first actor to write a column for *Variety*.

To round out his subject Laurie offers reasons for the demise of vaudeville, biographies of stars like Eva Tanguay and the miraculous Sophie Tucker, and some savory exposes of such professional secrets as how to cut a lady in two. We'd all be better off if we knew some of these things.

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NEW EDITIONS

Philosophical Gentlemen

BASIL WILLEY's "The Seventeenth Century Background" (Doubleday Anchor Books, 95¢) is a fascinating, instructive essay on the new world-picture that was sought and found by thinkers and writers, mostly English, during the seventeenth century and an estimate of the significance of this world-picture for religion and poetry. The trend of the century was a growing confidence in "the fact-world, over the older worlds of traditional feeling"—a confidence that has been severely shaken in our day. The movement began with the rejection of scholasticism and culminated in Locke's intellectual "Act of Settlement," which consolidated the certainties of his age and bequeathed them to the succeeding century. In the van of the movement were Francis Bacon, the herald of new times, and Janus-faced Sir Thomas Browne, who looked "back in one direction to Maundeville, and forward to Newton." Above them towered the figure of Descartes, whose mechanics of causation, acting in a world composed of Extension and Thought, seemed to give final answers to man's ultimate questions. Opposed to him was Hobbes, who declared that all is "body"; and opposed to Hobbes were the Cambridge Platonists, among them Henry More, whose flesh, he tells us, "gave forth a flower-like fragrance." Glanvill, best known for his "Vanity of Dogmatizing" and his phrase "climate of opinion," combined much forward-looking thinking with a firm belief in devils and witchcraft. Sprat, historian of the Royal Society, spoke for a "Real Philosophy" which taught that "the course of things goes quietly along, in its own true channel of Natural Causes and Effects." Milton, living in an age whose philosophic movement was anti-poetic, belatedly realized a Renaissance ambition by writing an epic that resembled "an isolated volcano thrusting up through the philosophic plains, and drawing its fire from deeper and older levels of spiritual energy." And Locke? Well, Locke confirmed and handed down his age's judgment in favor of "the unique claims of mathematics" in the formulation of any world-picture—claims that may well have put blinders on our searching eyes.

Other new Anchor Books are "Three Greek Romances" (65¢); "Man on His Nature" (85¢), by Sir Charles Sherrington; "The Lonely Crowd" (95¢), by David Riesman and collaborators; Lionel Trilling's "The Liberal Imagination" (75¢); C. Day Lewis's translation of Virgil's "Aeneid" (85¢); and Santayana's "Three Philosophical Poets" (65¢). The first contains new and enjoyable translations, by Moses Hadas, of "Daphnis and Chloe," Xenophon's "An Ephesian Tale," and Dio Chrysostom's "The Hunters of Euboea." Sherrington's brilliant, exciting inquiry into the nature of man's perceiving mind, and its relation to the perceived world, was highly recommended here more than a year ago. Riesman's study of contemporary, changing American character takes a dim view of its "other-directed" passion for overconformity, and urges more effective "utopian" thinking, to make possible more individual autonomy and social freedom. "The Liberal Imagination" is made up of sixteen essays, largely literary, by one of the most interesting and most intelligent critics of the day. In Lewis's readable "Aeneid" the line between verse and prose is often crossed. Santayana's famous style and independent thought were never more satisfying than they are in his three lectures, first delivered in 1910, on Lucretius, the poet of Epicurean materialism; Dante, supreme poet of the supernatural, whose "Divine Comedy marks high noon in that long day-dream of which Plato's dialogues mark the beginning"; and Goethe, poet of immediate experience and romantic introspection.

Lucretius and Virgil are each given a chapter in J. Wight Duff's "The Literary History of Rome, from the Origins to the Close of the Golden Age" (Barnes & Noble, $7.50), an old favorite of mine that has been newly edited by the author's son, and furnished with a down-to-date bibliography. Duff's central themes were the individuality and continuity of Roman literature and its illustrative role in the "onward march of the national life." His style was worthy of his subject, he was a fine critic, and his extensive citations should lead many readers to their sources.

New Modern Library books ($1.25 each) are "The Philosophy of Hegel," selections edited by Carl J. Friedrich, with a really helpful introduction; "Selected Poetry and Prose of William Blake," edited by Northrup Frye; "Restoration Plays," selected by Brice Harris; and Warren's "All the King's Men," with an account of its genesis.

—BEN RAY REDMAN.

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Rehearsal for a Masterpiece

Continued from page 20

childhood vacations. Their *vieille France* is not his *vieille France*.

By transferring their estate, in the later work, to Combray and making of them Dukes of Combray and of the Duchess a descendant of Genevieve de Brabant, Proust related them to his narrator's early life. Then by inventing Charles Swann and placing him in the same countryside he was able to orient his early recollections around the two opposite "ways" or *côtés*—that of Swann and that of Guermantes—which seemed to his childish eyes to be quite unrelated. This step allowed him to substitute for his first love (the Marie Kossichef with whom he here plays in the Champs-Elysées and who gives him a marble) the black-eyed and red-haired daughter of Swann. As he grows older the Marcel of the later work gradually comes to see the two "ways" fuse as he discovers traces of Swann in the Guermantes salon, recognizing in him an early patron of the painter Elstir and admirer of the composer Vinteuil, and especially when his own playmate, Gilberte Swann, marries Robert de Saint-Loup and, thus becomes a Guermantes herself, returns to live behind the hawthorns on the Swann side of Combray.

It is this complete cycle, more than anything else, that gives to the story of Marcel's life a coherence utterly lacking in that of Jean Santeuil. Simultaneously it points up, quite as vividly as the fact of Mme Verdurin's becoming the Princess de Guermantes, the breaking down of social barriers and rapid disintegration of the exclusive Faubourg St.-Germain, another of Proust's major themes. To be sure, there are climbers in "Jean Santeuil" and subtly maneuvered shifts from one class to another; already the young writer reveals a gift for the ironic observation of social foibles and is ready to write a clever ten-page disquisition on snobbery. But in the main, as one might expect of youth, he is more wide-eyed in his admiration for certain distinctions and elements of prestige. He has not yet known the highest society long enough to diagnose its pernicious anemia and yet foresee how every infusion of new blood will dilute its exclusive characteristics. Still, his pitiless recordings of certain whims, vanities, spites, and misunderstandings in these pages strikes at least the key note that he will later expand into a dominant theme.

The same might be said of the Proustian theme of the pre-eminence of art. Although we miss in "Jean Santeuil" such commanding figures, created with loving attention, as Bergotte, Elstir, Vinteuil, and La Berma, there are a painter and at least one novelist.

There are also the Monets in the collection of the Marquis de Réveillon (foreshadowing the Elstirs belonging to the Guermantes), a dinner given for the painter who resembles Elstir, and the little musical motif from a sonata of Saint-Saëns. But in this early work all these elements remain scattered and almost incidental. They have not been bound together. Above all, Proust has not really attempted here to create a painter *with* his original painting, as he was to do later, a novelist *with* his original vision of the world, and a composer *with* his startlingly original music—whose products seem to us as real as if we had seen them on a wall, read them in a book, and heard them at a concert.

PERHAPS the most surprising omission in this early form of Proust's novel, however, is the story of a literary vocation. This is, after all, what his definitive work ostensibly and principally is: Marcel starts out as a spoiled, hypersensitive child who longs to be a writer while deploring his lack of a philosophy and a noble subject matter; his parents gradually yield to his ambition, only to regret that he uses his freedom frivolously in society. But eventually, after what had seemed an eminently misspent youth, a striking series of impressions emanating from the involuntary memory teaches the middle-aged Marcel that his vocation is to relive the past in the present and thus to cancel the effects of time through his writing.

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In memory I hear from village and street
Those sounds that betoken Japan:
The chant of bald bonzes, the temple drums' beat,
Night winds through bamboo and rattan.
The discordant cadence of shrill samisen . . .
The clatter of clogs on the tiles.

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a similar revelation to crystallize a similar resolve in a writer of less than thirty. But the germ of even this theme appears in "Jean Santeuil." The hero (to whom Proust at least twice refers as "*notre héros*") is the same kind of youth who has extorted the same kind of freedom from his parents and who occasionally regrets his lack of will and industry. And, more important still, he already experiences the miraculous effects of the involuntary memory, based on an identity of sensations—in the bells of Paris which recall those of Etreuilles ten years earlier, in the buzzing of summer flies, in the sight of a pink hawthorn branch, in the scent of white lilacs, in a sea breeze on a sunny day, in the smell of a wooden cottage by the shore, and in a combination of notes from the piano. No fewer than a dozen examples of the affective memory punctuate these pages, and not one of them recurs in quite the same form in "La Recherche." Furthermore, the entire theory is here in essence, clearly stated: the identity of sense impressions brings up the past moment in all its details —"for memory preserves the past without mutilating it and what was joined in reality remains joined in memory"—and the recollection is transmuted into a directly perceived reality. The miracle, the creative thrill of joy, and the residual truth lie neither in the suddenly resurrected past sensation nor in the present one, but rather "in the essence common to both, in the identification of the two."

From such evidence, as from the mere existence of these pages, we know that Proust's vocation was not so slow to manifest itself clearly as he claims in his final work. Nonetheless, it was most artful of him to make us witness the brusque revelation of his mission to recapture the past and his wasted youth (the true sense of *temps perdu*) at the end of the sixteen volumes in the course of which he has successfully accomplished exactly that.

The germ of Proust's great work is undeniably here. He had already, before 1900, sounded the note of most of his principal themes; but he had failed to orchestrate them. As they are now put together these three volumes suggest a sort of total recall without subordination or emphasis. Perhaps, indeed, their greatest value to us is to make us appreciate the subtle composition of his great work —the very quality that was most disputed by the first critics and upon which Proust himself, knowing that he was already assured a permanent place as a poet and as a *moraliste*, most insisted.

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By Doris Nash Wortman

DEFINITIONS	WORDS
A. Ensign or standard which hangs from a crosspiece.	142 86 31 136 104 157 90 154
B. That famous word made by placing the same three letters in the same order before and at the end of ERGRO.	23 18 166 127 7 196 146 68 105 13 84
C. A-cursing.	8 35 1 59 181 171 12 141 152
D. Fixed or approximate relation.	28 186 6 42 114
E. Feminine proper name, meaning happy victory.	80 57 129 194 47 3
F. Shabby; debilitated.	99 173 65 134 182
G. A place where four or more roads meet; now chiefly in British place names.	103 97 53 43 17 174
H. Latin name of the saint who wrote the Vulgate (d. A.D. 420).	20 109 71 88 62 10 50 169 96 145
I. Bitter chemical found in holly leaves.	15 165 184 93 30 151
J. Slang for bamboozle (U.S.).	45 179 122 193 180 162 135 64 58 69 116
K. City at mouth of the Tiber, port of Ancient Rome.	113 130 92 140 191
L. Singing of "no" songs, in Japanese drama.	25 178 55 5
M. Not too respectful nickname for Bishop Wilberforce (1805-73) who had unctuous manners (2 wds.).	11 170 133 124 85 137 117 89
N. Most wriggling.	132 54 70 143 107 41 111

DEFINITIONS	WORDS
O. Small pincerlike implement for grasping.	79 51 168 101 115 36 190 95
P. Contrivance to prevent the explosion of steam boilers.	76 123 108 81 163 91 177 94 118
Q. Arab author, 1000 years ago, of medical textbook long regarded in the Orient as authority.	22 120 9 176 21 72 149 29
R. Shakespeare's Mrs. Oberon, in "Midsummer Night's Dream"; Ovid's name for Diana.	19 192 49 82 63 33 40
S. Dwarf cattle in South Africa, first bred in 17th century.	159 128 147 100 175
T. Enjoying the current of popular favor (3 wds.).	156 187 110 2 52 39 67 150 14
U. Room in Ancient Roman building, with garden, fountain, sculpture, etc., used as a place of rest.	4 139 26 102 56 158 172 87 183
V. Silver medal formerly sent by the Venetian doge to each noble family on New Year's, in lieu of game birds.	112 106 121 185 98 78
W. Shakespeare's word for purblind or blinding.	167 188 32 60 125 27
X. Ravel.	164 83 161 77 148 189 34
Y. Copy.	160 155 153 75 138 144 119
Z. Marine gastropods which served David Balfour as food in "Kidnapped."	16 74 38 61 46 24 66
Z¹. Sheep, cow, or horse two years old.	131 73 48 195 44 37 126

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.

Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

							1 C	2 T	3 E	4 U		5 L	6 D		7 B	8 C	9 Q	10 H
11 M		12 C	13 B		14 T	15 I	16 Z	17 G	18 B		19 R	20 H	21 Q		22 Q	23 B		
24 Z	25 L	26 U	27 W		28 D	29 Q	30 I	31 A	32 W		33 R	34 X		35 C	36 O	37 Z¹		
38 Z	39 T		40 R	41 N		42 D	43 G		44 Z¹	45 J	46 Z		47 E	48 Z¹	49 R	50 H		
	51 O	52 T	53 G	54 N		55 L		56 U	57 E	58 J	59 C		60 W	61 Z	62 H	63 R		
64 J	65 F		66 Z	67 T	68 B	69 J	70 N	71 H	72 Q		73 Z¹	74 Z	75 Y	76 P		77 X		
78 V	79 O	80 E	81 P		82 R	83 X	84 B		85 M	86 A	87 U	88 H		89 M	90 A	91 P		
92 K		93 I	94 P	95 O	96 H	97 G	98 V		99 F	100 S	101 O	102 U		103 G	104 A	105 B		
106 V	107 N	108 P		109 H	110 T		111 N	112 V		113 K	114 D	115 O	116 J		117 M	118 P		
	119 Y	120 Q	121 V	122 J	123 P		124 M	125 W	126 Z¹	127 B		128 S	129 E	130 K	131 Z¹	132 N		
133 M	134 F		135 J	136 A		137 M	138 Y	139 U	140 K	141 C	142 A		143 N	144 Y	145 H			
146 B	147 S	148 X	149 Q	150 T	151 I	152 C		153 Y	154 A		155 Y	156 T	157 A	158 U	159 S			
160 Y	161 X		162 J	163 P	164 X	165 I	166 B		167 W	168 O		169 H	170 M	171 C	172 U			
173 F	174 G	175 S	176 Q	177 P		178 L	179 J		180 J	181 C	182 F		183 U	184 I	185 V	186 D		
187 T		188 W	189 X		190 O	191 K	192 R	193 J	194 E	195 Z¹	196 B							

Solution of last week's Double-Crostic will be found on page 72 of this issue.

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